



# THE SOMA-HYMNS OF THE RGVEDA

A fresh interpretation  
PART II. ( RV. 9.16-50 )

**3256**

*By*

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॥ श्री ॥  
॥ अर्पणम् ॥

“ यस्य देवे परा भक्तिर्यथा देवे तथा गुरौ ।  
तस्यैते कथिता ह्यर्थाः प्रकाशन्ते महात्मनः ॥ ”  
ऋषेर्वच इदं स्मृत्वा नत्वा रामपदाम्बुजे ।  
ग्रन्थोऽयमर्प्यते तेभ्यो वेदान् ये समबूबुधन् ॥

—कौशिकगोत्रजो भावेकुलोत्पन्नो लक्ष्मीप्रद्वतः सखारामपुत्रः श्रीकृष्णशर्मा ।





## PREFACE

The Maharaja Sayajirao University of Baroda has decided to start a series of publications called “**M. S. University of Baroda Research Series**”. In this series will be published selected research works of the high quality of the teachers and the students of this University. “*The Soma-hymns of the Rgveda Part II*” by Dr. S. S. Bhawe, Head of the Department of Sanskrit of the University is published as the fifth volume of this series.

M. S. University of Baroda,  
9th November, 1959

B. M. NANAVATY,  
Ag. Registrar



## AUTHOR'S PREFACE

The second publication under the research programme of the Sanskrit Department, presented herewith, contains Volume II of 'The interpretation and translation of the Some-hymns', covering RV 9.16-50. The first volume was well received by the Vedists in India, as is indicated by many of the reviews expressing great satisfaction and some even a high degree of admiration for the same. No disagreement regarding the method followed or the principles of interpretation involved was expressed in any of them. I am highly grateful both to the publishers and to the learned writers of these reviews, because without such valuable guidance no further progress in research is possible. The reviews from the Western scholars are yet to come and the benefit of their possible suggestions and views can be had only for further instalments of this work. The general principles of interpretation etc. are, consequently, the same here as in the first volume.

The translation according to Sāy. of RV 9.16-50, due to appear in this volume, could not be ready in time and hence its publication has to be postponed.

In order to illustrate in full the application of Pāṇini's rules for the interpretation of the Veda, I requested Vidyābhāskara Pandit Manishankar V. Upadhyaya of Baroda to write a fresh commentary on the first hymn in this Vol. viz. 9.16, under the title '*Rkpadālocanam*'. This was the more necessary because the *Sāyaṇabhāṣya* on Maṇḍala IX is practically devoid of all grammatical elucidations excepting some cases in one group of hymns viz., 9.68-75. It is hoped that the revered Pandit's commentary giving the morphological as well as accentual *sādhana* of every word in the *sūktā* concerned will serve as a model for those interested in doing similar work. I herewith express my most sincere gratitude to him for so readily acceding to my request. This commentary is published as Appendix No. 1.

The division of the interpretational notes into A and B i. e. long and short, adopted in Vol. I, is not retained here, as it conduced to no special advantage in the opinion of many.

Why should this attempt at a fresh interpretation of the Rgveda begin with the Soma-Maṇḍala? In the opinion of many Vedists, an interpreter should start with a unitary group of hymns arranged deitywise. Prof. Ludwig's translation (*Der Rgveda oder Die Heiligen Hymnen der Brahmana*, Band I u. II Prag, 1876, *Commentar zur Rgveda Übersetzung* I Teil, 1881; II teil, 1883 i. e. Vols. IV and V of the whole work, Prag and Leipzig) follows this system; later

on Prof. Oldenberg translated the Agni-hymns in Maṇḍala I-IV, SBE XLVI and most recently Prof. Velankar has dealt with the Indra-hymns in all the Maṇḍalas and now has started with the Agni-hymns. This principle has also been approved and actually followed by Prof. L. Renou in his most recent monograph on the Uṣas-hymns in '*Études Védiques et Pāṇinéennes*', Tome III, Paris 1957 (*vide* particularly p. 3). I, therefore, selected the Soma-hymns as they present a really homogeneous group, the 3rd greatest one in the RV next to the Indra and Agni groups. Besides in the full-fledged translations of the RV, such as those of Grassmann and Geldner, the Soma-hymns could only be handled in a general way. A special treatment of these hymns is available in Hillebrandt's *Vedische Mythologie*<sup>1</sup> Vol. I and Lüders *Varuṇa* Vol. I; but both the works are written particularly from the mythological point of view. And hence these hymns, I thought, could present a suitable unit for interpretation, especially from the linguistic and philological point of view.

As one goes ahead with the interpretation of the Veda, a feeling often comes that, though one may try to give as authentic a meaning of the word of the Veda as is possible to do by linguistic, philological and other means, one is possibly far away from the meaning *actually* intended by the Rsis, which is a sort of 'Will O' the Wisp', the pursuit of which is so exciting and yet, so exacting! The whole effort is, however, done in the hope that it will pave the way for better work. In this connection I express my highest sense of gratitude to Dr. Siddheshwar Verma, M.A., Ph.D., Ministry of Education, Delhi, for his encouragement, suggestion and constant ungrudging guidance, whenever it was sought.

In conclusion, I have to express my sincere gratitude to the authorities of the M. S. University of Baroda for encouraging the scheme of the interpretation and translation of the RV (Soma-Maṇḍala) undertaken by the Sanskrit Department. I further thank Prof. V. Y. Kantak, Dean, Faculty of Arts, for readily helping this publication in various ways. I am indebted to my wife Sau. Līlābai for typing considerable portions of the translation and interpretational notes. I thank my former pupil Dr. S. G. Kantawala, M.A., Ph.D., now Lecturer in Sanskrit, for carefully reading through parts of the manuscript and offering very useful suggestions. The research Assistant, Shri M. D. Pandit, M.A., could not give his share of assistance as he has been keeping indifferent health for nearly a year and over. During the last three months, however, Shri S. L. Nirgudkar, M. A., so kindly appointed by the University authorities as temporary Research Assistant, rendered very useful and sincere assistance in preparing this volume and its 'Press Copy'. I would be failing in my duty if I did not express my sincere appreciation of his work. Lastly, I am indebted to Shri Ramanlal Patel, B. A., Manager, University Press, for getting the printing well done.

As the final draft of this volume was almost ready by November, 1958, it is regretted that such valuable recent contributions to Vedic studies as Prof. Louis Renou's '*Études sur le Vocabulaire du Rgveda*', Pondichéry, 1958, pp. 1-68 or Prof. J. Gonda's '*Stylistic Repetition in the Veda*', Amsterdam, 1959, pp. 1-413 and many others could not be utilized for this work.

Baroda,  
29-6-59

S. S. BHAWE

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## THE SOMA-HYMNS OF THE RIGVEDA

## Translation of 9.16

1. The ( Soma ) pressers ( send forward ) the juice from the pressing-boards for a strong exhilaration ; the Etaśa ( the golden Soma ) shoots on like a flow.
2. ( Him ), the leader, because of ( his ) power of efficiency, clothing himself in waters along with the juice — ( him ), the cow-winner, we have placed in the fine ( strainer-chords ).
3. Send ( forward ) into the strainer the Soma, the independent, unconquerable in waters ; purify ( him ) for Indra to drink.
4. By the purifier's song, Soma goes ahead into the strainer ; by ( his ) power he has sat on the joint seat.
5. For thee, with salutations, O Indra, the Soma-juices are sent forward—the workers for the great offering.
6. Being purified in the sheep-formed ( strainer ), flowing towards all spendours, he stands among the cows like a hero.
7. The stream of the pressed Soma, the distributor, swelling the heaven's peak as it were, flows at will into the strainer.
8. O Soma, continuously purifying the song-inspiring ( juice ) among the Āyus, thou profusely runnest to the sheep's hair ( -strainer )

## Notes to 9.16

1a. *sotā'rah* is a general name for a priest, more particularly of a Soma-priest, who performs all or any of the ritualistic functions, because the RV. connects him with all types of priestly activities such as reciting the hymns (4.3.3), mixing honey or water with the juice (8.2.25 etc.), purifying it (9.96.16; 30.2 etc.) and offering it to the gods and finally pressing the juice (i.e. crushing the plants, 8.33.2; 9.107.8 etc.). It is further remarkable that the *sotā'* is connected with activities, which come under the root-meaning of  $\sqrt{su}$ ; this shows that the word had long assumed the meaning of a general priest in the Soma-ritual. The most common activity, however, with which he is generally connected is the one expressed by the verb *pra* +  $\sqrt{sri}$ . We have, therefore, supplied that verb to *a*, which is elliptical.



1c. *śaśaḥ*, as pointed out by Lüders ( *Var.* p. 216 ), stands for the pressed-out Soma-juice, whereas Soma, the God, is referred to as *sū'ra*, which is otherwise the name of the Sun in heaven, and which is applied to Soma, when he in his heavenly form is presented in the image of the Sun. In cases like 9.63.8, however, Soma is said to have yoked the *śaśa*, which stands for the Sun's horse, because there Soma is called ' *sū'ra* '. In the present passage, *śaśa* according to Lüders stands for the pressed-out Soma.

Taking stand on this preferably acceptable interpretation, one can further say that the use of the word *śaśa*, suggesting the Sun's horse and also perhaps the peculiar colour of Soma ( *śaśa* being an extension of the word *śa* = ' variegated ' ) constitute a figure of speech which is something like the later *adhya-vasānamūlā atīśayokti*. *sārga* can mean ' a race ' ( cf. Lüders, p. 216 ), no doubt, but in view of the use of the word *takṣi* as well as in the light of the reply of the Rivers to sage Viśvāmitra, ' *nā vārtave prasavāḥ sārgataktāḥ* ' ( 3.33.4c ), where the words *sārga* and *takṣi* are used in a comp., it can mean ' a flow ', which well suits the context of the flowing Soma. Of course, the image of the race admirably suits *śaśa*, the horse; yet, we feel that it is preferable to interpret the word more in the light of the main subject, viz., the Soma.

2a. *krātuḥ dākṣasya* is a phrase similar to *krātuve dākṣāya* ( 9.36.3c; 100.5a ), referring most probably to the power or activity ( *krātu* ), which is efficient or effective ( *dākṣa* ). In spite of the difficulties of exactly fixing the meaning of these somewhat polysemic words, one can rely on the fact that *krātu* is comparatively more intellectual and abstract, hence, means ' power ' and *dākṣa* is more physical and concrete leaning towards the meaning ' efficiency, effectivity ' etc.

2a. *rāthyam* is acc. sing. of *rāthi*'s (= charioteer ); Sāy's meaning *rāthyam* = *ndāram* is supported by the idea expressed in the RV. that gods are often the charioteers or the leaders of the sacrifice; cf. a prayer to Pūṣan 6.55.1c: *rāthi'r rātsya no bhavā* ( cf. also Grass. 1140, for the meaning ' leader ' etc. ) The meaning ' horse ', by way of metaphor, is not impossible; yet, a *differently formed and accented word* *rāthya* is used in the Soma-context to convey the comparison with a horse; cf. 9.21.6: *rbhūr nā rāthyam ndvam* and 9.36.1: *āsarji rāthyo yathā*. In the former passage, the meaning ' horse ' is definite because the Rbhūs are stated to have fashioned the horse of Indra ( cf. 4.33.10b ). Moreover, *rāthya* in many passages like 2.4.4; 31.7 is used as an epithet of *ātya* and *sāpti* respectively, showing that the word is connected with the sense ' horse '. This makes clear that in our passage *rāthyam* should mean something different from a ' horse ', which could only come by way of a metaphor. Moreover, the words

*krāṭuā dākṣasya* in a support the meaning of 'a charioteer' or 'leader' and hence we have here preferred Sāy.'s interpretation.

2b. *āndhasā* is sociative instr., the meaning being that Soma, the deity, clothes himself with waters as well as with (lit. along with) the juice, the deity and the juice often being separately conceived in the Soma-poetry (cf. 9.12.6).

2c. *goṣā'm* can be taken in an anticipatory sense, because Soma wins the cows (or milk or waters) *after* he passes through the strainer.

3a. *ānaptam* a Rgvedic hapax; Gld. (*ibid.* p. 21, fn. to 3a) is doubtful regarding its analysis: *ā-napta* or *ān-apla*. His translation "the one not watered, not too much diluted" appears to connect the word with a root  $\sqrt{ap}$  'to water'; the Avestan *napta* to which he refers is a cognate of *napāt* = 'a grandson' (H. Reichelt, Avesta Reader, Glossary, p. 248). If these two words, viz. *napta* and *napāt* go back to a root  $\sqrt{nap}$  available by the loss of the aspirate from  $\sqrt{nabh}$ , which gives the word *nābhī* 'connection' etc., the word *ānaptā* can mean 'unconnected, unrelated', hence, 'independent'. We must admit, however, that the change of *bh* into *p* within the RV. has no striking parallels; but it is possible that it is a borrowing from the Avestan; Sāy.'s paraphrase *an-āpla* is after the Nirukta-school and by the side of *ānaptam* involves a tautology. Gld.'s derivation from a possible root  $\sqrt{ap}$  is not unlikely; yet what point is there in saying that Soma is not diluted, when he is to be mixed with water etc. as required by the ritual? It may, however, refer to the fact that much water is not mixed with the Soma-juice before it is poured into the strainer.

3b. ~~*pavitra ā'*~~ just means *pavitre*, and need not go with *srja*, *ā'* being only an additional particle for loc. sing., on the strength of Avestan evidence. Cf. Williams Jackson, 'An Avestan Grammar' Part I (Stuttgart, 1892) p. 62: § 224 Plural Locative: "The normal form is ~~ā-~~ or ~~su-~~. To this ending, an enclitic postpositive in YAv. is often attached, thus giving *āua*, — *suu*. Cf. Sk. *vāneṣu ā'* RV 9.62.8." But can this be applicable to the loc. sing. of the RV? Because, according to Jackson, (*ibid.* p. 65) "§ 222 Singular. To the locative ending, an enclitic postpositive is often attached....". How can then the Av. *a* be lengthened in the RV? It is safe to argue that the *ā'* of the pl. is, by analogy, added to the sing. also, probably because *a* as an independent clitic particle did not survive in the RV. That *ā'* was added to the loc. sing. also is proved by many instances like *dāma ā'* 2.1.8a, 4.3c; 3.3.2d; ~~*spāṇā dāma ā'*~~ 2.1.12 b, where the passages prove that *ā'* has no special function over and above the loc. ending. *pavitra ā'* itself is often repeated in the Soma-Mandala of

9.43.5b; 44.3b; 52.1c, 64.12a etc. That *ā'* following a loc. need not be construed as an *upasarga* is proved by passages like 9.64.11 *ūrmīr yās te pavitra ā' devāvi'h pary-ākṣarai*, where the verb *ākṣarai* requires no additional *ā'* over and above *pary*, both of them having the same meaning. Dr. B. K. Ghosh also in this connection opines that 'in locative an emphatic dietic particle may be expected.' ('*Sanskrit Noun-Inflection*,' IHQ.1936, XII.54). The recognition of this feature of the Vedic loc. removes in many cases the difficulty of construing many *upasargas*, where the loc. *ā'* also is present, which Sāy. and other traditional interpreters have somehow to explain.

5c. The phrase, *mahē bhārāya*, though generally used in a war-context in connection with Indra (cf. *asmīn bhāre nṛtamaṁ vā'jasātan*, 3.30.22) can also be used in a ritual one. We prefer the latter, Soma being a ritual deity *par excellence*.

6b. *abhi śrīyaḥ*: Hille. (VM. I.210) after mentioning the various things mixed with Soma points out that in the Soma-poetry milk-additions are compared with ornaments or splendours which Soma puts on (cf. 9.14.5; 86.26; 95.1 etc.); he further remarks, "from this it follows that *śrī'* used at times in a similar context must be translated as beauty or ornament;" so, the *pāda* 6b can be rendered with "flowing to all beauties or splendours." This goes well with the fact that after passing through the sieve (as stated in a) Soma is mixed with milk and then in b his consequent splendour is described.

6c. According to Sāy., the loc. *gōṣu* shows the cause, which is accepted by Gld.; cf. his translation (*ibid.* p. 21) "like the brave (in fight) for the cows." The parallel passage 9.96.7.<sup>d</sup> given by Gld. does not necessarily lead to this meaning and the repeated lines 6<sup>bc</sup> = 92.19<sup>bc</sup> give no further clue. In 9.96.7d, the word *vṛṣabhā* is actually used, which confirms the usual local sense of the loc., cf. *ā' tiṣṭhati vṛṣabhō gōṣu jānān*, where Gld's translation (*ibid.* p. 92) does not necessarily support the interpretation of the loc. proposed here. Moreover, if milk is already mixed with Soma (cf. b), the question of winning the cows no more arises. It is, therefore, better to take the loc. *gōṣu* as signifying *adhikarāṇa* and *śū'ra* as an epithet of Soma presented in the suggested image of the *vṛṣabhā*, and also that of the cow-winning hero.

8a. According to Sāy. and Gld. the *pāda* is elliptical; according to the former, a verb like *raṁśasi* is to be supplied to the acc. *vīpaścītam*, not to mention the other alternatives proposed by him; Gld. relying on 9.64.25a supplies *vā'cam* to *vīpaścītam* and translates: "since...thou (awakenest) the phrase-knowing address among the *Āyus*" (*ibid.* p. 22). This goes well with the

Soma-context ; yet, can we not take the words as they are and connect *vipaś-citām* with *ṣunāndh*, the meaning being that Soma, the deity, purifies the juice which is *vipaścit*? This conjecture is supported by 9.22.3ab, where the *pātāḥ sōmāsaḥ* are characterised as *vipaścitāḥ* ; in the present passage, however, the epithet has to be applied to the Soma, who is still *ṣunānd* and not *pātd*. The idea that the flowing Soma is *vipaścit* is quite harmonious with the spirit of the Soma-poetry. In 9.22.3c, the *vipaścit sōmāḥ* are characterised as those ' who have pervaded the songs with inspiration ' ( cf. *vīpā' vy ā' natuṛ āhīyaḥ* ), which supports our proposed interpretation here. For this, however, *ṣunāndh* has to be taken actively, though in the Soma-hymns it is generally used passively ; yet, an active sense is not entirely ruled out as in 9.70.8 *śuciḥ ṣunānds tanvām arepāsam* ( the shining one purifying his....body ). Further, though *vipaścit* strictly means ' one who knows the *vīp* ', we can take the root-noun *cit* in a causal sense and translate the comp. with ' one who makes know the *vīp* ' i.e. ' one who inspires the *vīp* i.e. the song. ' Such an interpretation gains in significance from the fact that the Soma-poets are ever in search of new turns of expression, which would evoke surprise with admiration.

#### Translation of 9.17

1. Like the rivers by a slope, the strong, speedy Somas, destroying the enemies, are sent forward.
2. The pressed Somas, shining ( lit. Indus ), have flown towards Indra like the ( rain- ) showers towards the earth.
3. With ( his ) waves surging up, Soma, the intensely exhilarating juice flows into the strainer,—( Soma ), striking away the demons ( and ) longing for the gods.
4. ( He ) runs into the vessels, is poured over into the strainer ( and ) grows by songs in the sacrifices.
5. O Soma, ( thou ) shinest, as if ascending to Heaven, beyond the three shining ( worlds ) ; while sending up ( thy sound ), thou hast, as it were, impelled the Sun.
6. The singers, the poets, have praised ( thee ) at the head of the sacrifice, bearing ( thee ) the dear in ( their ) eye.
7. Such thee, indeed, the strong one, the singers, the protection-desiring men cleanse by songs for the sake of the gods.
8. Flow after the stream of honey ; thou, ( when ) grown, hast sat on the joint seat,—( thou ), the moving one, for the sake of the sacrifice, for drink,

## Notes to 9.17.

1a. *iva* can be construed either with *sindhavaḥ* or with *nimnéna*; the former alternative is better because *sindhavaḥ* is a fitting *upamāna* for Soma.

1b. For *bhū'rṇayaḥ*, cf. our note to 9.15.3° (Soma-Hymns I. 75 f).

1c. *asygram*, 3rd pers. pl. med. (cf. Old. Noten, II.155 earlier referred to at 9.7.1 Soma-Hymns I. 37), can be taken in a passive sense; Gld.'s translation (*ibid.* p. 22) takes it reflexively. In 1.135.6 the regular aor. med. form of  $\sqrt{srj}$  viz., *asrkṣat* is used passively with reference to the quick (Somas), which supports our translation here.

2ab. *suṇānā'saḥ*, *īndavaḥ* and *sómāsaḥ* all occur together and furnish one more example of a typical mannerism of the *Kāśyapa*-group; hence to avoid tautology we have to take the first two as epithets of *sómāsaḥ*. Here *īndavaḥ* = shining, with a possible radical relation with Indra = 'the shining' or 'ruling' god. (It is possible to leave the word *i'ndavaḥ* untranslated or to render it with 'drops', no definite derivational clue being available.).

The same is the case with *matsaró mādah sōmah* in 3ab, where a similar interpretational device has to be adopted, though not very successfully, for it is very difficult to distinguish the renderings of *matsarāḥ* and *mādah*; we, therefore, propose to interpret these two as expressing an intensity or excess of the exhilarating property of Soma.

3a. *dyārmih* is taken by Gld. (*ibid.* p. 22) to be a Tat. Comp.; cf. his translation 'overcoming the waves'; the accent, however, shows that it is a Bah., which is followed in our translation. It may be even a Tat., if *ūrmi'h* is taken to be an *underived word* (i.e. a *siddha prātipadika*); for a similar problem, cf. the comp. *dyāvih* at 9.13.1.

5. For the theory that the Vedic poets conceived Soma as ascending to Heaven from the sacrificial places, among other arguments, Lüders (Varuṇa, p. 212) points out that the verb  $\bar{a}$  +  $\sqrt{ruh}$  is often used to describe that act as in 9.63.22; 36.6 etc. The ascent is naturally a mystical happening and that is why, he points out, in the present passage *rōhan* is weakened through *ná* (= as it were, cf. *ibid.* p. 213). In this connection, disagreeing with Old. (*op. cit.* p. 157), he remarks that *ná*, like the Gk. *né*, does not stand for emphasis. Hille. (VM. p. 309, fn. 2), however, supported the view that the negative here stands for emphasis. Sāy. and VM (Ms. p. 311), as in many other passages, take *ná* in the sense of *ca*. Lüders' view is more acceptable because the mystical aspect of Soma's ascent to heaven requires that in such cases *ná* should

signify a sort of literary fancy ( or *utprekṣā* ) which is better translated with ' as it were '.

*bhrājase* is taken in a transitive causal sense by Sāy. and VM ( *ibid.* p. 311 ) but it is against both Ṛgvedic evidence and the significance of the Ātm., which in such mythological contexts can show that the action is due to the agent's own power, due to the *personal* divine lustre of the deity either innate or caused by some external factor such as shining armour etc. ; for such use of the Ātm. cf. *vī yé bhrā'jante sūmakhāsa ṛṣṭibhiḥ* 1.85.4, where the Maruts shine on account of their own lances. It is remarkable that  $\sqrt{bhrāj}$  occurs in the RV. only in the Ātm. and only its pres. part. in Par. ; cf. for the latter, 1.50.3., 162.15 ; 5.10.5 ; 8.44.17 etc.

In view of the above discussion, therefore, *divam* is not construed as the object of *bhrājase* ( which simply does not require it ) but as that of *róhan*. In cases like 9.36.6 ; 80.2, however, the verb is  $\bar{a}$  +  $\sqrt{ruh}$  and then accusatives like *divás prṣṭhām yónim* etc. can easily be construed as objects.

Similarly *iti róhan* in *a* should go with *trī' rocana'*. Gld.'s translation ( *ibid.* p. 22 ) viz., " Thou, Soma, shinest like ( the Sun-god ) ascending heaven over the three light-spaces. Like the driver ( or instigator ), the Sun, thou spurst on ( thy horses ) " shows that he takes *róhan* elliptically i.e. as a participial adj. qualifying and understood *upamāna* like the Sun ( Soma being the *upameya* ).

Similarly *c* according to Gld. means, ' Soma drives his horses ' ( this object also being supplied ), just as a ( *Treiber* ) driver ( drives ) the Sun. ' Lüders ( *ibid.* p. 213, fn. 2 ) rightly criticises Gld. on the ground that the Sun-god can never ascend heaven through the three *rocandś* ( as he is already in Heaven ). Moreover, who is the driver ( *Treiber*, which is Gld.'s original word ) that spurs the Sun ? The later mythological *Arūṇa* cannot possibly be present in the RV.

5c, however, presents one more difficulty : *iṣṭān* as well as *codayaḥ* are apparently tautological and it is not certain which of them should govern the acc. *sū'ryam*. Lüders' suggestion about the mystic aspect of the ideas expressed in this *rc* can be utilised here. Further, it is notable that the verbal forms of  $\sqrt{iṣ}$  in a transitive sense occur in both the *-ya*-class and the nasalised one ( cf. *iṣyati*, 1.34.10 ; the accent on *i* showing that this is the class *ya-* ( or *śyan-* of Pāṇ ) and *iṣṇā'si*, 1.63.2 ). Though the meanings of both are almost identical, a comparison of the different passages shows that the *-ya*- class usually stands for ' sending up, stimulating ' etc. ; cf. *prā vācam indur iṣyati*, 9.12.6a, whereas the *nā-* class signifies something more, such as ' hurling a weapon in a

battle' etc.; cf. *iṣṇānā ā'yudhāni*, 1.61.13. It is, therefore, suggested that taking into consideration the force of *dīr rōhan* in *a*, which suggests Soma's mystical journey towards heaven, we should take the pres. part. *iṣṇān* elliptically in the sense of 'stimulating or sending upwards,' obviously 'the songs (in honour of Soma) or his own roaring thunder'; cf. the reference to Soma's thundering in 9.72.6 etc. The meaning would, then, be that Soma, (*vā'cam*) *iṣṇān*, as it were, drives on the Sun, which is quite in harmony with the spirit of the Vedic poets, who ascribed great powers to *vāk* or speech as also to Soma; a similar activity is ascribed to Soma in 9.86.22d: *sū'ryam ā'rohaya divi*.

6b. *mū'rōhan yajñāsya* = on the most important day of the sacrifice i.e. the main pressing-day according to Sāy. It is felt that the words can be taken both in a *literal* as well as a *figurative* sense.

6c is an intentionally mystifying *pāda*; according to Sāy. *cākṣas* (an agent noun) = one who sees, hence Soma who is called *ekam ākṣi* in 9.9.4c. The meaning then is: the singers by their songs do a *dear* thing for *cākṣas viz.* Soma. This is supported by Vedic usage according to which 'some object +  $\sqrt{dā}$  with the loc.' is an idiom for 'bestowing something on the person or thing' expressed by the word in the loc.; cf. 2.23.15: *asmā'su drāviṇam dhehi citrām*.

8ab: Soma is here exhorted to flow *after* the stream of honey, which is against the ritual practice, as the juice is first clarified and *then* honey is mixed with it; or it may be that this request is made *in anticipation* of honey being mixed with Soma, or that honey is already put in the *Kalāṣa* into which the Soma flows. In that case, *tivrāḥ* which usually means 'pure, sharp i.e. unmixed with anything' must be interpreted differently. Pāṇinian *dhātupāṭha* for  $\sqrt{tīv}$  gives the meaning 'to grow, to swell' (cf. *tīva sīhaulye*); if we accept this—and there is no reason why we should discard it in the absence of any weighty indication against it—*tivrā* should be a formation like *namrā*, *vamrā* etc., where the term. *-rā* is accented and the meaning would be 'grown, swollen, intense' which might have later on fixed itself into 'strong', hence 'unmixed' in the developed ritual parlance.

8c. *cā'ruḥ* = *caraṇāśīlaḥ* according to Sāy., who prefers this root-meaning to the usual one. Of course, one can say that Soma is the 'moving' one, though the usual meaning 'beautiful' is not excluded.

8c. *rtā'ya* presents a difficulty. Gld. interprets this as a *lakṣaṇā*, *rtā* signifying 'the truthful' (*ibid.* p. 22)—i.e. obviously the *rtāvratāḥ*, which he explains in his note to the translation as '...all the [pious ones, the priests]'. Lüders (*ibid.* p. 224, fn. 4) considers this interpretation to be 'impossible'.

His own translation of *cā' rur rtā'ya* is 'beautiful for the *Rtā*' (*ibid.* p. 224), which by itself signifies nothing; but in the light of his view expressed in the same context that *sadhāsīha* in 8b stands for the 'heavenly seat' of Soma, his translation gains in significance. But is it necessary thus to interpret *sadhāsīha* in b? The word also signifies Soma's 'sacrificial seat' as in passages like 9.1.2; 16.4; 65.6. and many more, as pointed out earlier by Lüders himself (*ibid.* p. 222 f). Moreover, he well points out in the same discussion that in the passages where the 'heavenly seat' is meant, some definite pointer for that interpretation is available, such as the epithet *nītya*, *dhruvā* or *pratnā* as in 9.40.2, 92.3 and 107.5 respectively (only a synonym of *sadhāsīha* viz. *sādas* being present in the first two passages which makes little difference). In the present passage, however, there is no similar indication. No doubt even *rtā* can refer to something in the highest heaven as in 9.68.5, where Soma is called *rtāsya gārbhaḥ*, which signifies Soma's highest place beyond even 'the third heaven' as conclusively proved by Lüders (*ibid.* p. 275); but there is no definite indication here for this. Further, in view of the R̥gvedic reference to 'the spring of mead in the highest step of Viṣṇu', even *mādhōr dhārā* in 8a may refer to the heavenly spring; but it is nowhere stated as in 8a that Soma flows *after* (*anu*) the *mādhōr dhārā*. All these considerations make it more likely that the theme of *rc* 8 is the *earthly* Soma and *sadhāsīha* naturally refers to his earthly seat in the sacrifice, and *rtā*, then, signifies the 'sacrifice'. This is Sāy.'s interpretation also (*cf.* his paraphrase *rtāya yajñārtham*).

Bloom. (Rep. I. intro. p. 22 f) has admirably discussed the earlier translations of this *pāda*, which occurs at 1.137.2 where, too, the context gives no special clue to its interpretation. Grass. at 1.137.2 takes *rtā'ya* as a sort of adj. of *pīlāye* (*cf.* his wording 'ready for the drink, correct according to law') whereas at 9.17.8 his translation (*Uber.* II. 198) 'dear to the holy ones for drink' is similar to Gld.'s recent rendering noted above. Lüdwig at both the places takes *rtā'ya* = for the sacrifice, which ultimately appears to be the majority view which we have accepted.

#### Translation of 9.18.

1. The mountain-dwelling Soma, being pressed out, has flown over into the strainer; ( O Soma ), in ( thy ) exhilarations, ( thou ) art all-bestower.
2. Thou ( art ) the singer; thou, the wise one, the mead born from the intoxicating ( plant ); in ( thy ) exhilarations, ( thou ) art all-bestower.



3. All the gods, enjoying together, have obtained thy drink ; in ( thy ) exhilarations, ( thou ) art all-bestower.
4. ( Thou ), who holdest all cherishable wealth in ( thy ) hands, art the all-bestower in ( thy ) exhilarations, ( O Soma ) !
5. ( Thou ), who milkest out these great Heaven and Earth like ( two ) mothers, art the all-bestower in ( thy ) exhilarations, ( O Soma ) !
6. ( Thou ), who goest round both the Heaven and Earth with ( thy ) powers, art the all-bestower in ( thy ) exhilarations, ( O Soma ) !
7. He, the strong ( one ), being purified in the pitchers has roared ; in ( thy ) exhilarations, ( thou ) art all-bestower, ( O Soma ) !

#### Notes to 9.18

1a. *pāri* is to be construed with *akṣāḥ* on the strength of similar prayers like *pāri arṣa*, *pāri kṣara* etc. ; construed with *suvānāḥ*, it conveys no special meaning.

1c. *sarvadhā'ḥ* :  $\sqrt{dhā}$  in the RV. means both ' to bear, to hold ' ( cf. *ā' yād vāfram dadhiṣṭ hāsta ugra*, 7.28.2c ) as well as ' to bestow, to give ' ( cf. *asmé dhāhi śrávo bhāt*, 1.9.8a ). Sāy. accepts both the senses here, while VM ( MS. p. 312 ) accepts only one viz. *dhātā* ( cf. his wording : *sa tvam soma so-( sto- ) tṛṣṇu dhātā bhavasi mādakeṣu* ). We prefer Gld.'s " all-bestower " which better suits the context, because the statement that Soma merely *holds* something in or through his exhilarations is somewhat pointless.

Further, Sāy. as well as VM. take *mādeṣu* = *mādakeṣu* referring to the pressing priests, on whom Soma bestows gifts. Such a use of the word *māda* standing for a causal agent has no parallel in the RV. and need not be accepted. Such a pun is quite possible here as elsewhere in the hymns of the *Kāśyapa*-group ( viz., 9.5-24 ).

Finally it has to be noted that the refrain '*mādeṣu...asī*' directly addressed to Soma requires that the first two *pādas* of every *rc* should also be addressed to him in the 2nd pers ; but this is the case only in *rcs* 2 & 3, whereas in all others the first two *pādas* refer to Soma with the relative pronoun *yāḥ* and consequently one has to supply the vocative " O Soma " to the refrain. All this naturally mars the effect of harmony expected to be created by the refrain, though it conduces to some variety.

3b. Evidence from the RV. shows that *āsata* has a sense different from that of the nasalised form *aśnuvata* ; the latter means ' ate ', ' swallowed ' ( 3rd

## II

pl.) etc., whereas the former signifies a sort of different sense, something like 'to obtain' etc.; Gld.'s translation (*ibid.* p. 22) also accepts this; cf. his wording: 'All Gods....have attained thy drink.'

4. Sāy. construes the dependent clause *ā' yō....* etc. in *ab* and two similar ones viz. *5ab* & *6ab* either with the refrain *mādeṣu....* etc. or with *ya* viz. *sā śuṣmī' kaldṣeṣu ā'*. His alternate construction has obviously to be given up as it is so involved and hence unnatural for the language of the RV. as also for this particular hymn with its preference for brevity.

4b. The perf. *ā'....dadhé* should be taken in the sense of the pres. (cf. Pāṇ. *Chandasi lunlanlitaḥ* 3.4.6) because the regular perf. does not go well with the pres. *asī* in *c*.

2 *hástayoh*: it is interesting to note from the mythological point of view that in the light of the very imperfect anthropomorphism of Soma in the RV as compared to Indra, his two hands are mentioned here as holding wealth (for the worshipper).

## Translation of 9.19

1. O Soma, whatever refulgent, praiseworthy, heavenly (as well as) earthly wealth (is there), bring that to us, while being purified.
2. You (both), indeed, are the (divine) lords of light, (divine) lords of cows, O Soma (and) Indra; (being) rulers, swell (our) songs.
3. The bull, being purified among men, roaring on the sacred grass, being tawny-brown, sits on the seat.
4. The (female) songs bellowed after the bull's semen,—the mothers of the male calf.
5. Would (he), indeed, (while) being purified, place the embryo for those longing for (him), the bull,—(those) who milk out (for themselves) the lustrous milk (or semen)?
6. Bring near (those) standing away, put fear among the enemies; (and thou) O Pavamāna, obtain wealth for us.
7. Scatter away, O Soma, the enemy's vigour, (scatter away his) strength (and) life,—whether he be away or near!

## Notes to 9.19

1ab. Gld. (note to the passage, *ibid.* p. 23) thinks that, according to *rc* 2 the Sun (*svār*) is the heavenly light and cows *gāvaḥ* in the comp. *gōpān*, the

earthly. This is quite an original suggestion and well brings out the significance of Soma and Indra being called *svàrpati* and *gópati* respectively.

2b. According to Pān 6.2.18 (*patyāv aiśvarya*), the previous member receives the original accent in a Tat. Comp. ending in *pāti*, when '*aiśvarya*' is signified. Accordingly *svàrpati* and *gópati* signify *divine* lordship of heaven and earth, on the part of Indra and Soma respectively.

2c. *pīpyatam*: The Par. is used transitively; the *pāda* is repeated at 5.71. 2c and 7.94. 2c; in the former case the exhortation is to *Mitrāvaruṇau* and in the latter to *Indrāgnī*.

2c. *dhīyaḥ*, as the accent shows, is acc. pl. and not gen. sing. (cf. Pān. 6.1.168); hence, it goes with *pīpyatam* and not with *iśānā*.

4. Soma is the lord of the *dhi*'s (cf. *pātir vacasyate dhīyāḥ* 9.99.6d) which fact is presented here in an erotic image. Sāy., however, sees a sort of word-play in *dhīdāyaḥ* (cf. his wording: *dhīyamānāḥ*...*pīyamānāḥ*...etc.) referring to the waters (the *vasatīvarī*), which goes well with the idea in c that they are the mothers and Soma is their calf; if, however, *dhītis* = songs, which is more natural, Soma is their son, because in a sense they produce him as they accompany the pressing operations.

4a. *dvāvaśanta* according to Pān. would be the reduplicated aor. of  $\sqrt{vāś}$  to bellow (because the root is listed as *vāśr*, which, in obedience to the rule *viz.* Pān. 7.4.2 regarding *ṛdī* roots, does not give the reduplicated base—*vivaś* before the thematic *a* i.e. *cañ*. Mcd. (VG. for students p. 418 as well as VG. § 495, p. 365) lists this under *vāś* as plue-perf, which variety, though not recognised by Pān., can be accepted on the strength of evidence available in the Vedic language. Regarding its syntactical use Mcd. remarks (VG for students p. 346) that it is difficult to distinguish it in some cases from the impf. and in some from the aor. Here, however, the aor. sense is suitable, because the aor. usually expresses 'the immediate past' (cf. Mcd. *ibid* § 213 C, p. 345; also Delbrück, Tempuslehre). In the Soma-hymns particularly as they mainly deal with the *actual* happenings of the Soma-pressing etc., which the poets describe as taking place before their eyes, and on account of the Soma-mythology being not so developed as that of Indra or the *Āsṛins*, the aor. has retained its sense of the *immediate* past. This is proved by the abundance of such forms along with those of the pres. tense in Maṇḍala IX (cf. *amādiṣuḥ* 8.4c; *asṛgram* 12.1b; 17.1c; *asadat* 19.3c; *avivaśan*, *asāviṣuḥ* 21.7b and c etc.). A few impf. forms are there, but they are indeed very very rare. Dr. J. Vekerdi in his learned paper 'On past tense and verbal aspect in the R̥gveda' (*Acta Orientalia, Budapest, 1956, pp. 75-99*), however, after fully examining the past

tenses particularly in the Agni-group of hymns (as also those in the Indra-group) in Maṇḍala IV, has drawn the conclusion that especially in the aor. forms, there is no *semantic* difference either in *Zeitart* (verbal aspect) or in respect of *Zeitsstufe* (recent past or remote past). The whole question, no doubt requires a further examination, but in view of certain special features of the Soma-hymns noted above, one would be justified in saying that in those hymns at least the aor. almost invariably stands for the *immediate* past, the action being either 'durative' or 'punctual' as the case may be. In the present case (*i.e.* *dvāvaśanta*) too, the immediate past is shown by the context. *Ṛc* 3 states that *vr'ṣā* Soma has already seated (*asaḥat*, aor. 3rd pers. sing.) on the *yōni* and then the 'hymns' bellowed after him. We should, therefore, take *dvāvaśanta* to be redup. aor. in the indicative sense, showing immediate past.

4c. *sānūr vatsāsyā*: For similar phrases where out of the two synonymous expressions one is a substantive and the other is an adjective, (*cf.* *vājino drvataḥ*, 9.6.2c; *ātyam iva vājīnam*, 9.6.5a, etc.) *sānū vatsā*, the male calf, is obviously the Soma. The *dhītīs* who long after the Soma are at the same time his mothers, he being the male calf! This is an expression of what can be expressed in the words of Yāska as the *māhābhāgya* or the unfathomable divinity of the deity under description.

Lüders (*ibid.* p. 247), however, while discussing Soma's connection with 'the Heavenly rivers' (in his solar form) thinks that the *māldraḥ* and the *dhītāyaḥ* are not the same and the meaning of the *rc* is that on the one hand the prayers and on the other the mothers (*i.e.* the heavenly streams) joyously bellow together towards Soma *going to heaven*. According to him, further in the next *rc* too, 'heavenly waters' is the subject. For a discussion of his view see notes on *rc* 5 below.

5. The similarity of thought in *rcs* 5 and 6 is remarkable. The *dhītīs* (in 4a) desire for Soma's semen and now Soma is expected to fulfil the desire of the *vrṣanyāntīs* by placing the foetus in their wombs (5b), especially because they have milked out the shining *pāyaḥ* (5c) *i.e.* the juice (also, by *double entendre*, the *rētas*) from him, who is the male as well as the plant. (For Soma's connection with *rētas*, *cf.* 9.99.6: *paśaū na rēta ādādhat*, where Soma is said to have placed his semen in the beasts). But who are these *vrṣanyāntīs*? One may, following Gld. (*ibid.* p. 23), even take them to be the *dhītīs* (songs) in 4a; but the words of the *rc* better suit the *vasatīvarī* waters who desire for the foetus (Soma) and who milk out the shining juice, obviously after the Soma-shoots are moistened by them. Lüders (*ibid.* p. 247) in continuation of his discussion of *rc* 4 understands the *vrṣanyāntīs* to be the *heavenly rivers*,

which are, according to him, already mentioned in *rc* 4. Soma, the bull, puts his semen in them through his heavenly ascent, which is brought about through the prayers. Then he is born anew in those heavenly waters, who as his mothers nourish him by their milk. This meaning is possible, but it must be noted that neither in *rc* 4 nor in *rc* 5 is there any special indication to understand the 'heavenly' waters in preference to the earthly ones. In order to prove this, among other things, he takes support (*ibid.* p. 246) of 9.66.8: *sám u tvā dhibhír asvaran hinvali'h sapta jāmāyaḥ | vipram ājā' vivāsvataḥ* |, where it is stated that the seven sisters sang in chorus along with the songs (*dhis*), 'as they sent him to the contest of *vivāsvat*'. Disagreeing with Gld., who takes the 'seven sisters' to be the *dhis*, Lüders takes them to be the 'heavenly streams', because the expression *dhibhír asvaran* would not be used for the former (probably because it would involve a tautology). Gld. overcomes this difficulty by taking *dhibhír* to mean 'with art'. This somewhat artificial explanation is rejected by Lüders; but his own view is not free from difficulties, particularly regarding 9.66.8. As pointed out by us earlier (Soma-Hymns p. I p.51 f.) *vivāsvat* stands for the *earthly* sacrificer (as opposed to the differently accented *vīvasvat*, which is used for the heavenly sun), and then *vivāsvataḥ ājāḥ* also can signify 'the sacrifice', for which martial expressions like *sāmarya* and *pā'rye divi* (9.1.7) are used. Hence we cannot necessarily maintain that in 9.66.8 the *dhis* and the *saptā jāmāyaḥ* are different; on the contrary 'seven sisters' is only a phrase qualifying the *dhis* or prayers, which are often connected with the mystic number seven. In *rc* 4 too, as suggested in the note to 4c, the hymns that bellowed may, by Soma's *māhābhāgya*, be his mothers, because by constantly accompanying the process of pressing and purifying the Soma-juice, they are looked upon as 'creating' him and hence his mothers. The reference to his *relas* in 4b also to some extent precludes the possibility of the 'heavenly' river-mothers being meant. Above all, it must be noted that some definite clue should be present in a *rc* to signify the 'heavenly rivers', such as the epithet '*mahi*' as in *śi'sur mahi'nām* (9.102.1) or a word like *svār* etc. to suggest the 'heavenly' Soma as in *pāvamāna svār vido*' (9.59.4) and so on. Lüd.'s interpretation cannot be accepted in the absence of any such clue. Moreover, in the present hymn probably *rcs* 3 to 5 form a *trca*, (see below for further discussion of this) in which case, the phrase '*stanāyann adhi barhiṣi*' (3a) definitely indicates that 'earthly' Soma is the theme; the *śukrām pāyaḥ* in 5c also may support the same. But can *rcs* 3-5 form a *trca*? One can note that from the point of view of unity of thought so essential for a *trca*, *rc* 3 abandons the theme of Indra and Soma, and refers to *vr̥ṣā* (Soma) alone; on the other hand *rc* 6 has no connection whatsoever with *rcs* 4 and 5, as it completely abandons the

fine methaphor of the ' bull ' and the bellowing *vr̥ṣanyāntis* ' and introduces the prosaic theme of ' killing the enemies ' ! On the other hand, the words *vr̥ṣā* ( *rc* 3*a* ), *vr̥ṣabhd* ( *rc* 4*b* ) and *vr̥ṣanyāntibhyaḥ* ( 5*b* ) surely indicate a lexical as well as an ideological unity of *rcs* 3-5, which confirms the idea that they form a *trca*. Finally it is not unnatural that, to a two-*rc* piece dealing with Indra-Soma, a poetic and highly metaphorical *trca* ( 3-5 ) is added with two closing verses.

5*ab*. Gld. ( *ibid.* p. 23 fn. to 5*ab* ), however, thinks that the thought in 2*c* ( *i. e.* about the *dhi*'s ) is continued here and takes *punānd* in an active sense, *viz.* that Soma purifies the poetic thoughts which strive after him ; not unlikely, yet in 2*c* Indra and Soma both are meant, whereas here the situation requires Soma alone ; hence this *rc* is quite independent of 2*c* ; moreover, it is very rarely ( *cf.* 9.70.8 ) that *punānd* is taken actively in the Soma-hymns. As noted earlier the context best suits the overnight waters, and 3 to 5 may form a *trca*.

5*b*. *ādādhāt* is a regular impf. subjunctive as the accent on the reduplicated syllable -*dd*-, and the presence of the thematic -*a*- ( Pāṇini's *aḥ* of *leḥ* ) in -*at* shows.

6*a*. *apatasihūṣaḥ* is a *hapax*. ; generally compounds of *upāsargaḥ* with verbs or verbal participles are not favoured in RV. This perf. part. adj. may mostly express those " who stand away " *i. e.* who do not cooperate with the sacrificers and stand aloof from the pious fold.

6*c*. *vidā'h* is accented most probably for emphasis and also because it occurs in a fresh sentence, which alludes to the consequence of the thought in *ab* ; it can be taken in an imperative sense in view of the neighbouring imper. forms *śikṣa* and *dhehi* in *a* and *b* respectively.

#### Translation of 9.20

1. The wise one goes forward for the sacrifice ( lit. where the gods enjoy ) along the sheep's hair,—( he, who ) has overcome all opponents.
2. He, indeed, the Pavamāna, brings for the singers thousandfold strength, giving ( wealth ) full of cows !
3. ( Thou ) well thinkest over all things by ( thy ) intelligence and flowest with ( or by ) the song—such ( thou ) O Soma. hast obtained fame for us.
4. Go forward to great success ( and ) stable wealth for the liberal ( patrons ) ; bring food to the singers.

5. Possessed of good deeds like a king, O Soma, thou hast entered the songs, while being purified, O carrier ( of gifts ), O wonderful one !
6. He, the carrier, unconquerable in waters, being cleansed between hands,—( he ), the Soma sits in the cups.
7. Liberal like a playful warrior ( hero ), O Soma, thou goest to the strainer, bestowing good heroic ( sons ) on the singer.

## Notes to 9.20

1a. *devāvitaye* = “for the invition of the gods” according to Gld., who, already in a long note (*ibid.* p. 10) discussing parallel phrases to explain *devā'nām vītm* at 9.1.4b, has settled this meaning, which is, however, against the Bah. accent. No doubt, in certain Bah.s with the second member being a primary derivative in *ti* ( = *ktin* ), the accent is thrown back on the first member and the present comp. may belong to this variety. Sāy., however, at times gives the full Bah. dissolution ( cf. *devānām vītiḥ...yajñe* ) and gives the meaning ‘*yajña* or sacrifice,’ which well fits the present context. Sāy. however, takes it to be a Tat., as *devānām pānāya* shows; possibly the multiple authorship of Sāy.-bhāṣya may well explain such inconsistencies.

1b. For the significance of the repetition of this *pāda* at 9.38.1, cf. Bloom. Rep. I. 416.

1c. *sāhvā'n* ( = *sahvā'n* according, to the Pp., which is not necessary, because the perf. part. \* *sasahavā'n* by losing the unaccented reduplicated *sa-* by haplology and then, lengthening the radical vowel in the second - *sa* -, regularly gives *sāhvā'n* ). As is well-known Pāṇ. 6.1.12 straight mentions this by way of the so-called *nīpātana* as the perf. part. of  $\sqrt{\text{sa}}$ , the reduplicated syllable being lost. Sāy. takes this as a substantive; it is, however obviously more correct to interpret it as a participial adj. in the regular perf. sense, which is here most probably intended by the poet to be anticipatory in character. Moreover, Sāy. having taken *sāhvā'n* as substantival in sense, wants to take *abhi* elliptically, it being equal to *abhi bhavati*. This can be avoided if *sāhvā'n* is taken participally as suggested here. Moreover, as a part., *sāhvā'n* can govern the acc.; cf. .... *sāhvā'n pr'tanāsu śātrūn* 9.90.3d, where it clearly governs *śātrūn*.

*spṛ'dhaḥ* = ‘the enemies’ as is suggested by a comparison with 9.90.3d quoted above viz. .... *sāhvā'n pr'tanāsu*; the meaning ‘competitors’ or ‘opponents’ would also fit.

2b. *vā'jam...sahasrīram*: Generally in the Soma-poetry *sahasrīram* is used as an epithet of *rayīm* as in 9.13.5; 40.3; 62.12; 63.1, 12; 67.6; 98.4; only.

twice of *vā'jam* in 9.38.1; 57.1, and once of *iṣ* in 9.65.21. Clearly, therefore, *sahasrīn rayī* is the original phrase, others being only its extensions. In the light of this we have taken *vā'ja* elliptically and in an adjectival sense, the substantive *rayī* being supplied, which is supported by the adj. *gōmantam*, and by the fact that *rayī* = cattle-wealth in the RV.

*invati* is accented on account of the presence of *hi* in *a*; the radical accent shows that  $\sqrt{inv}$  has itself developed as an independent root (cf. Pāṇ. *dhātupāṭha*: *ivi vyaptau*) and not merely a nasalized form of  $\sqrt{i}$ , which would be *inōti*; cf. 6.4.3; 8.39.5.

3a. For *cētasā* the later meaning 'mind' is clearly out of question here; *cētas*, from  $\sqrt{cit}$  (*kil*) 'to know' can be interpreted as showing the instrument of knowledge, hence 'intelligence'.

—*pāri*...*mṛśāse* = *prayacchasi* according to Sāy.; the root-meaning 'to think' etc., however, is quite suitable here; Soma, the *kavi* (cf. 1a) thinks intelligently about what is good for the worshipper and then procures it for him: this appears to be the idea underlying the *rc*. Incidentally, the accent of *mṛśāse* shows that *a* is a dependent clause qualifying *sāh* in *c*; hence our translation "(thou, who) thinkest..." etc.

3b. *pāvase mātī* expresses the usual ritual accompaniment of songs and the Soma-straining operations, the instr. *mātī* being, in the 'sociative' sense. Accent of *pāvase* is explained both by what is said about *mṛśāse* above as also by the fact that it follows another finite verb *mṛśāse*.

5a. *suvaratāh* is a regularly accented Bah. accent according to Pāṇ. 6.2.17 *nañsubhāyām*, which lays down that Bah. with *nañ* (i.e. the negative *a* or *an*) or *su* as the first member accents the last syllable. For *vratā* see note on *puruvratāh* at 9.3. 10a (Soma-Hymns I. 17).

7a. *kriṣṭūr* and *makhāh* together constitute the *upamāna*; for *makhā* = a fighter (for which see below) is likely to be playful or turbulent.

7a. *makhā* presents a peculiar CV pattern for Sanskrit and a derivation is difficult. One should therefore try to see the etymology in order to get an idea of the meaning at the I.E. stage. There are, however, various difficulties in this. Grass. 970 connects the word with Gk. *máxmomai* (= 'to beat' or 'to slaughter' or 'immolate with a sword' etc. and further 'to fight'), for which he compares other parallels and Lat. *mactio* = to slaughter. But any relation between *máxmomai* and *mactio* is considered problematic (Boisacque 616). The question is very complicated because in Lat. the verb *mactare* means not only 'to honour...with sacrifices, glorify' etc. but also 'to sacrifice, immolate'



etc. (cf. J. Gonda 'The Meaning of Sanskrit MAHAS and its relatives' JOI, Baroda VIII. p. 234f, 267f, 268f, where the extremely controversial nature of the whole problem is well discussed). These I.E. parallels, however, give some faint idea of the meaning behind *makhá*.

Though Grass. 970 categorically denies any connection of  $\sqrt{makh}$  with Sk.  $\sqrt{mah}$  or  $\sqrt{manh}$  (cf. I.E.  $\sqrt{magh}$ ) the R̥gvedic poets, however, did feel the presence of an ideological and phonetic connection between them. This becomes crystal clear when we see the remarkable parallelism between *śū'ra maghā' ca manhate* 9.1.10 and *krīūr makhó ná manhayúh* 9.20.7 (i.e. the present passage). Thereby a synonymous relation between *śū'ra* and *makhá* as the activity of both is expressed by  $\sqrt{manh}$  becomes clear: Soma as a *makhá* (= *śū'ra* i.e. a fighter) is also liberal.

That *makhá* = 'warrior' is confirmed by the R̥gvedic use of certain words derived from *makhá* in fighting contexts; cf. *sasā'na máryo yúvabhīr makhasyán* 3.31.7 and *tvám jaghaniha námucim makhasyúm* 10.73.7. That *makhasyú* signifies a fighter is very well pointed out by Grass. 970 f., who draws attention to the fact that Soma receives this epithet because he is a fighter; cf. 9.61.25, *apaghnán pavate m'ḍhaḥ*; also *jahi' m'ḍhaḥ* and *dvīso jahi* in 26, 28 resp. He says that Soma's piercing of the sieve is conceived as a triumphant fight; thus *makhá* = a playful fighting here who is *manhayú* (= liberal).

The later meaning of *makhá* as sacrifice has possibly developed through the liberal presents given (from  $\sqrt{manh}$ ) or through the immolating of the victim in a sacrifice (cf. Gonda's remarks above about Lat. *mactare*).

#### Translation of 9.21

- 1 These drops, the strong Soma(-juice)s, the exhilarators, the obtainers of light, run for Indra.
- 2 Defeating the attacking (enemies), the obtainers of wealth for the (Soma-)presser, the producers of food of their own accord for the singer — (such Somas flow on).
- 3 The drops playing at will, (heading) towards the same place, have trickled into the stream's wave.
- 4 These Pavamanas have reached all cherishable things, like horses yoked to a chariot.
- 5 O (Soma-)drops, bestow on this (sacrificer) a golden, beloved (son) to oppose (him), who is inimical (lit. non-giving) towards us!

- 6 Like the R̥bhu fixing a new chariot(=wheel), bestow knowledge (on the sacrificer) for opposing (enemies); flow (O Somas), shining with your streams!
- 7 These (Somas) indeed have longed for (success); they have reached the highest goal; they have stimulated the thought (or song) of the good (singer)!

#### Notes to 9.21

1b. *ghr'svayaḥ* is construed with *sómāḥ*, as both the words occur in the same *pāda*; it is possible to construe *ghr'svayaḥ* with *matsarā'saḥ*; VM (MS. p. 313) and Sāy. construe the epithets separately, though ultimately it makes no difference.

1c. *svarvīdaḥ* contains an oft-expressed idea in the hymns to Soma, as he is said to create the Sun (9.42.1) or make him shine (9.63.7) or to obtain the Sun (9.59.4<sup>a</sup> *pāvamāna svār vīdaḥ*, which Lüders, *ibid* p. 262, translates: "Pavamāna, find the Sun."). On the strength of especially the last passage Lüders says (*ibid*. p. 262) that *svarvīd* (= the finder of Sun) is a special epithet of Soma (cf. 9.84.5; 86.3; 106.1) and remarks (*ibid*. p. 263) that in 9.21.1 the streaming Indus are called *svarvīdaḥ*. One may, however, think that 'finding of the Sun' presupposes the idea of its loss, which practically never occurs in the Soma-hymns. Would it, then, not be permissible to say that Soma *obtains* i.e. wins or even emits light (*svār*), for it is stated that he envelops himself in the Sun's rays (as expressed in 9.86.32<sup>a</sup> *sā sū'ryasyā rāśmībhiḥ pāri vyata*)? It is notable that, as further pointed by Lüd. (*ibid*. p. 264), the epithet *svarjñ* replaces *svarvīd* (in passages like 9.21.2 c and 9.78.4 b) and even the root √ *san* replaces √ *vid* and √ *ji*, all of which clearly indicates that √ *vid* contains the idea of *obtaining* rather than *finding*.

2. This *rc* can be connected with either 1 or 3. All the three *rcs* contain many epithets of the Somas and any of the alternatives would do. We take the *pāda* elliptically, which, in effect, is Sāy.'s construction also.

2a. *abhiyājāḥ* is acc. plu. of *abhiyāj*, in which *abhi* (its -i- being lengthened *metri causa*) is compounded with the root-noun *yāj*, meaning 'to attack', mostly in a battle. It is not nom. plu. as Sāy. and VM (MS. p.313) take, making it merely an epithet of Somas, because out of its six occurrences in the RV (cf. 3.11.6; 4.38.8; 5.4.5; 6.25.2; 9.21.2) five are in the acc. with the exception of only 4.38.8b (*rghāyatō abhiyājō bhayante*, where it can better be taken as gen. sing. qualifying *asya* in the first *pāda* of the same *rc* and not nom. plu.). Secondly, there is no point in addressing the Somas as merely

*pravr̥ṣvāntaḥ* (= *prakarṣeṇa sambhajantaḥ* according to Sāy.; or = *vī(pra) vr̥ṣvantaḥ* according to VM, MS p. 313) without supplying any suitable object. Instead, if we construe °*vūjaḥ* as the object of °*vr̥ṣvāntaḥ*, the *pāda* makes good sense, viz. "covering i.e. overpowering or defeating the attacking (enemies)", which is a frequently celebrated exploit of Soma.

2b. *sūṣvaye* is dat. sing. of *sūṣvi* from the reduplicated base of √*su* 'to press out', with the termination (*h*)*i*(*n*), (the accent falling back on the first syllable according to Pān. 3.2.171). Sāy.'s explanation of the form *suṣvati* at 2.16.5 viz., *suṣvati sunvanti, sunoteḥ laṭi...śluḥ...jher adādeśaḥ* taking the irregular form to be of the *adādi*-group, also supports our meaning.

3. According to Lūd (*ibid.* p. 224) the words 'ēkam it' added to *sadhāsthām* point out that Soma's heavenly seat is meant thereby, cf. his translation of the *rc*: "Playing freely, the *Indus* streamed on the stream's wave to the place." The interpretation of Sāy. and others that *sadhāsthām* = *droṇakalaśam* takes no note of 'ēkam it'. If, thus, *sadhāstha* refers to Soma's heavenly abode or place, *sīndhor ūrmā*' should refer to the 'heavenly waters'; later on, however, Lūd (*ibid.* p. 256) says that the expression may (also) refer to the earthly waters from where Soma's heavenly ascent begins. Even in that case his meaning of *sadhāstha* remains in tact. The word may even refer to the sacrificial place. In such cases, however, one need not stick to any one alternative, because both the earthly and heavenly seats of Soma are often simultaneously referred to in the same *rc* or hymn.

3c. *vyākṣaran* is construed by Gld. with *sadhāsthām*, and *sīndhor ūrmā*' with *kri'ṣantaḥ*. Such a construction between distant words is not quite normal for the RV. Ours, however, requires a pres. part. like *aṣantaḥ* to be supplied, but such ellipsis is normal in the RV.

4b. *āśata* going with the Somas might, by a *double entendre*, suggest 'the covering of the stretch' by the horses (*saptayaḥ*) in *c*; for further details see the next note.

4c. *hitā'h* is a fine example of word-play; the two meanings obviously are:—(a) 'those that are placed' (from √*dhā*, to hold or place on something), going with the Somas, and (b) 'those that are sent forward' (from √*hi*, to send, stimulate etc.) or even 'those that are yoked' (lit. placed, also from √*dhā*), going with the horses. Moreover, both the meanings from √*dhā* as well as √*hā* can simultaneously suit the Somas as well as the horses. The principal meaning, of course, is that which goes with *saptayaḥ*. The meaning from √*dhā* in the first alternative possibly requires the presence of the *upasarga* 'ni' in order to construe it with the Somas. Sāy's *rathe hitāḥ sthāpitāḥ*, so also

VM's *niyuktāḥ* (MS p. 313), ignores the double meaning ; the significance of the somewhat elliptical simile is, however, well-pointed out by Sāy. ; cf. *asvā iva, te yathā ratham abhimalam deśam prāpnuvanti tadood dhanam asmākam prāyachann ity arthah* !

5-7 : The *ṛca* presents many difficulties and the interpretation proposed here may be as tentative as any proposed so far.

Ṛc 5. The main difficulties here are : (i) whom does the elliptical *asmin* in *a* refer ? (ii) what does the *piśānga venā* in *b* stand for ? (iii) what is the exact meaning of *ārāvan* in *c* and of *ādīśe* in *b* ?

(i) According to Sāy. *asmin* = *yajamāne*, which Gld. (*ibid.*, p. 24) only notes in his small fn. no. 1 to his translation, which runs as "put into him" etc. Old (Noten II 158) leaves the question undecided, for which see below.

(ii) *piśānga venā* according to Gld. (note to 5*ab*, *ibid.*, p. 24) is 'the golden seer,' 'an inner admonisher' for the niggardly ; perhaps the Sun himself, who drives away the darkness of the heart'. One can ask, 'how can the golden seer in the *yajamāna* function as an inner admonisher (or *Mahner*) for the niggardly ?' Probably '*ādīśe*' (= in order to admonish or incite acc. to Gld.) is incapable of giving out this sense ; no doubt it has in the RV also a stronger sense than merely 'to point out' etc., and that can be even inimical as will be later on pointed out. Besides, *piśānga* is not generally an epithet of the Sun, as required by Gld.'s interpretation. It is, on the other hand, reasonable to suppose that the Sun removes the darkness of the intellect rather than that of the heart. Further, how can the Somas put the *venā* (*i.e.* the Sun) into the person concerned ? Old. (Noten II. 158), on the other hand, translates '*asmin*' simply by '(put) in that (or him)', (*setzt...in den hinein*), which clearly takes the word in a general sense ; cf. his actual translation : "Put, ye Indus, a *piśānga venā* into that (*i.e.* him), so that he may excite (scoff or jeer at) him..." '*piśānga venā* according to him means 'a spirit of liberality of the colour of gifts', which are often referred to as golden in the RV (cf. 2.41.9 ; 5.31.2 etc.) ; it is to go into the *ārāvan* and excite him, 'obviously till he (*i.e.* the *ārāvan*) becomes *piśāngarūpa*'. This is how Old. amplifies the meaning of 5 *b*, all of which appears too sophisticated for the RV. Moreover, according to Old., here *ā dīś* has to mean 'to excite' etc., which is not supported by 6.56.1 and 9.52.4 alluded to by him for the purpose. The interpretation 'a spirit of liberality' is no doubt original, yet much artificial for the R̥gvedic mythological world, in spite of the latter's tendency to deify things like 'Bhaga', 'Amśa', etc. It will be proved subsequently that *ādīśe* in *b* means 'to attack' or 'to challenge' etc., which is supported by *ārāvan* (= enemy) in *c*.

Further in the light of all this, it would be clear that *piśāṅga venā* is an entity, which is intended to be instrumental in counteracting or fighting the *drāvan* and as such it should not be difficult to fix its meaning more clearly. Dr. V. M. Apte in his paper, "*An Investigation into the Nature of Vena, the Deity of the R̥gveda Hymn X. 123*" (Bulletin of the Deccan College Research Institute, Vol. 6, p. 3 ff.) has offered some views on the subject. He thinks that the word in 9.21.5 means "a visible or a distinguishing mark" or more generally 'that which is perceived (physically or mentally)', the word coming from  $\sqrt{\text{ven}}$ , 'to see' (cf. Av. *vaēnaiti*), as proved by the same author in his paper on 'the root *ven*' in the Acharya Dhruva Smāraka Grantha, pp. 1-12. He thinks that light on this meaning of *venā* is thrown by the word *kēta* in the next 7c (the passage being exactly parallel) and also by passages like 2.41.9b; 5.31.2b; 8.33.3cd and particularly 9.72.8a and 10.7.21c etc. In many of these passages, however, *piśāṅga* is an epithet of *rayī* or wealth and has nothing to do with any intellectual quality like 'seeing, perceiving' etc., which the *venā* is supposed to signify. Some of these passages were already noted by Old. as pointed out earlier, and have no *probative* force for the present context. Further, how the *piśāṅga venā*, in the *patron* (i.e. the *yajamāna*), should incite (i.e. *ā dīś*) the niggardly one, without the latter himself being stimulated, remains unexplained. Moreover, to equate *kēta* with *venā*, though very easy by an external parallelism, is certainly not acceptable, because in the RV such replacement of words is not necessarily indicative of parallelism of meaning, though in many cases a similarity of atmosphere or environment can easily be conceded. Dr. Apte in his paper on 'The Root  $\sqrt{\text{ven}}$  and its verb-forms in the R̥gveda' (Acharya Dhruva Smāraka Grantha, pp. 1-20) ascribes to it as noted earlier the sense "to see" etc., on the strength of the Avestan parallel *vaēnaiti*, but the sense 'to love' or 'to be in favour with' is not at all excluded in the RV, *venā* being derived from  $\sqrt{\text{van}}$ , (cf. Grass. 1375). The passage *somasya venā'm dnu vīśva id vidiuh*, 1.34.2b is very significant in this connection. *Somasya venā'* is here obviously Soma's beloved — the sense of a female *seer* or beholder of Soma being clearly excluded! —, who is probably nothing else than *Sūryā'* about whom it is said in the *Sūryā-Sūkta* that Soma loved her (cf. *somo vadhūyūr abhavat*, 10.85.9a). I have proved elsewhere\* that in all these contexts *Sūryā'* is *Vā'k* or poetic speech, and as Soma wants her to be his *vadhā'*, she can be called *Somasya venā'* (obviously, his beloved). If, thus, the meaning of *venā* as 'a loved one' is acceptable, *piś° ve°* can stand for a beloved (son), the adj. *piśāṅga* (golden or 'blonde' in a modern sense) being applied to a heroic son

\* S. S. Bhawe: 'The Conception of A Muse of Poetry etc.', JUB (Sept. 1950) XIX. 19-27.

in the RV, cf. *piśāṅgarūpaḥ subhāro vayo dhā'h bṛuṣṣī' vīro jāyate devakāmaḥ* 2.3.9ab. In the light of this the *rc* can stand for a prayer to Soma to bestow a golden-coloured son either on the sacrificer or the singer so that he may fight the enemy. Even if *venā* has to be interpreted as 'a seer', or "one who has the 'poetic perception' or the like", accepting Dr. Apte's thesis that  $\sqrt{ven}$  in the RV does not mean 'to love' etc. but 'to see', the present *rc* can be taken to be a prayer for 'a seer' i.e. 'a gifted person', who would fight the enemy, of course, with his poetic creations. All this, however, requires that an object like '*tām*' etc. be supplied to *ādīśe* in *b*, so that it can be taken in coordination with *c* i.e. '*yó asmdbhyam ārāvā*', which is quite permissible in the often intentionally elliptical style of the RV.

(iii) Regarding *ārāvan\** (*a + rāvan*, a derivative in *-van* from  $\sqrt{ra}$  to give), a regularly accented negative Tat. (meaning 'a non-giver', and hence also 'an enemy'), there is not much difficulty, excepting the uncertainty of its significance at 7.68.7, which problem need not be raised here. In the context of an *ārāvan* or enemy, *ā*  $\sqrt{dis}$  has the sense of 'attacking, going against' etc., as is amply supported by Rgvedic evidence; cf. 1.42.2<sup>ab</sup> *yó naḥ pūṣann aghó vr'ko duḥśéva ā dīdeśati*, which occurs in a prayer to Pūṣan to save from a greedy enemy or *vrka*; also 10.133.4<sup>ab</sup> *yó na indrābhīto jāno vrkāyūr ā dīdeśati*; 10.134.2 too gives the same sense. cf. Grass. 607. One may, however, object that it is the intensive of *ā*  $\sqrt{dis}$  and not the root itself which has this sense; but even the root-noun *ādīś* in some cases stands for 'attacks', 'onslaughts' etc. Cf. *tāranto arya ā dīśaḥ* 8.60.12 *b*; *mā' na indrābhy ādīśaḥ sū'ro aktīṣv ā yaman* 8.92.31ab, in both the cases the context being about overcoming, or being protected from enemies. Here one may refer to the controversy between E.W. Fay and Edgerton (JAOS 40. 84-101) regarding the sense of *ādīś*; the question how far it is etymologically connected with GK. *deśnumai* and provides in its different senses a semantic parallel to Lat. *inclamare* as discussed by them may be left open; yet the discussion of both the eminent Scholars well confirms us in our interpretation of *ā dīś* in spite of uncertainty regarding some other Rgvedic occurrences of the word. Cf. Edgerton's remarks about our passage: "he (i.e. Oldenberg) is right to the extent of taking *ādīśe* in a hostile sense" (*ibid.* p. 91); similarly cf. Fay, English 'challenge' is a good rendering of *ādīś*.

Rc 6 becomes much easier, once the meaning of *rc* 5 is settled; the prayer is for *kēta*, which clearly means 'knowledge' (from  $\sqrt{kil}$ , to know). Over

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\* Sāy.'s commentary on this portion is not fully available, the ms. being possibly mutilated. Hence his explanation of this as '*prayacchati, prāptakāma* <sup>221</sup> *a rtvigbhyah prayachati...*' is not clear.

and above the *pis*<sup>o</sup> *vand*, there is obviously the necessity of some intellectual possession like 'knowledge' to succeed in the battle, be it priestly or military. This *kēta* is compared to a new '*rāthya*', which in the Ṛbhu-context might mean either 'a wheel', in fact anything 'that belongs to a chariot' (cf. Pān. *rāthād yat* 4.3.121), or 'a horse', 'which is able to carry the chariot' (cf. Pān. *tad vahati rathayugaprāsaṅgam* 4.4.76). The Ṛbhū are generally mentioned to have fashioned a chariot of two horses (*hari*) for Indra and in the present context *rāthya* can mean a horse; but scholars differ on the point. Sāy. takes the word to mean a charioteer and Gld. and others take it to mean the chariot-wheel. The epithet *nāva*, however, well suits a wheel. The simile can be better understood in the light of the fact that the *kēta* is to be bestowed either on the *yajamāna* or the singer in order to strengthen him against the opponent. Naturally the standard of comparison viz. the *nāva rāthya* should be such as gives speed or strength and from this point of view the choice between 'a wheel' and 'a horse' should obviously be left open.

6c. *śukrāḥ* is not a vocative, and is obviously an epithet standing for the Somas, whose appearance during the activity of flowing is suggested thereby.

Rc 7 somewhat suddenly changes the imagery to that of the chariot-race, suggested probably by the simile in 6a (particularly the word *rāthya*, or by the mention of the flowing of Somas in 6c.

7a. *avivaśan*, according to the Pāninian system, is the Aorist 3rd person plural of the causal of  $\sqrt{vāś}$ , '(ardently) to desire for.' According to Mac. (VG p. 418), it is the red. Aor. of  $\sqrt{vāś}$ , to bellow, the causal sense not being necessarily present in it. Gld.'s translation "they have raised a roar" (*ibid.* p. 24), also clearly takes it to be a form of  $\sqrt{vāś}$ , to bellow; but that is not acceptable, because its red. aor. form, — as Pān's rules rightly suggest (the root  $\sqrt{vāś}$  being in the group *rāṣi*, where the radical vowel is not shortened) — will be *āvavāśanta* (or *°vāśan*) which, for reasons of rhythm, actually occurs as *āvāvaśanta* in 9.14.4a. An object, however, has to be supplied to it. Sāy. supplies *yajñam*. In the absence of any further definite clue, something like "success" may be supplied, suggested by the context of the race. It is notable in this connection that 7b actually mentions that the *Sómas* have made or reached the *kā'sṭhā* i.e. the goal in the race.

7c. *satāh*, as indicated by the accent, is either abl. or gen. sing. and not nom. or acc. plural. Hence the word does not refer to the *Sómas*. The pres. part. *sātī* in its various forms is of frequent occurrence in the RV and the literal meaning "one who exists or is" is present in many passages. In all its other occurrences in the Soma-Maṇḍala viz. 9.19.7c, 31.6a, 86.5 and 6b, this root-mean-

ing is present. Here, however, the somewhat later meaning of *sát* i.e. good appears to suit the context better. The *Sómas* have encouraged or stimulated (i.e. inspired) the thought of the *sát* or the good singer' is quite a reasonable statement for this context (cf. also the prayer for a *kéla* in 6<sup>8</sup>). Yet it is striking that even Sây. does not take the meaning 'good', but only paraphrases the word with '*yajmānasya* *stotur vā*'. The sense 'good' is something of a later semantic development, which has already started in the RV

—*prā'sāsvisuh* is apparently used punningly both for the *Sómas* as juices (that are brewed or pressed out, from  $\sqrt{śā}$ ) as well as for the *Somas* as the 'divine ones' (that encourage the worshipper, from  $\sqrt{śā}$ , to impel etc.). The Aor., as pointed out by Delbrück (*Altindische Tempuslehre*, p. 87), shows the immediate past, as it often does in the Soma-hymns and is thus true to its temporal significance.

#### Translation of 9.22

1. These speedy Soma(-juices), like prize-winning chariots, (like) horses urged on, have been sent forward.
2. These (are) expansive like the winds, like showers of the rain-cloud, like Agni's free movements.
3. These purified song-knowing Somas, mixed with curds, have pervaded the praises with (their) movement (or inspiration).
4. These cleansed (Somas), the immortals, having moved (onwards), are not tired, wishing to worship (the gods) over the atmospheric paths.
5. These (Somas), variously going up, have reached the back of Heaven and Earth; (they have), moreover, (reached) this (i.e. yonder) highest world.
6. Along with the (sacrificial) thread extending itself (to be) the highest, they (i.e. the Somas) have reached the (heavenly) steeps; (they have reached) even this highest (place)!
7. O Soma, thou bestowest wealth from the Panis; (thou) hast roared over the extended thread (of the sacrifice).

#### Notes to 9.22

1b. *vājīnaḥ* is used paranomastically for the *Somas* as well as chariots, suggesting that the speed of the juices is like that of the prize-winning chariots i.e. (by further suggestion) like that of the speedy horses.



1 c. *Sārgāḥ sṛṣṭāḥ* is an intentional tautology, because *sārga*, meaning almost the same as *sṛṣṭā*, may by itself stand for a race started or a water-stream flowing etc.; Gld. in his note to 9.16.1c (*ibid.* p. 24), remarks that *sārgāḥ* is polynomous. Sāy. takes *rāhāḥ* and *vājīnāḥ* separately, the latter standing for horses. But he has left the word *sārgāḥ* unexplained. Anyway it is clear that all these words, some of them appearing apparently superfluous, are used for the sake of novelty.

2. Sāy. alternatively connects this 1c with the next one. It is, however, preferable to construe it independently by supplying a suitable verb (as Sāy. does), because the next, i.e. the 3rd 1c by the use of the words *vi-ānaśuḥ dhiyaḥ* strikes a new note, which, if connected with 1c 2, does not give a harmonious sense. From the poetic point of view it is notable that the three similes strikingly bring out the extensive, profuse and free movement of the Soma-streams.

3a. Gld.'s translation of this (*ibid.* p. 24) with "These...Soma-juices have with eloquence pierced the thoughts" is somewhat different from ours; he takes *vipā'* in an abstract sense, whereas we prefer a concrete one, such as 'movement' etc.; this is necessary because the early, living Vedic language possibly expressed things more concretely. By word-play, however, the meaning given by Gld. would be available (*vide* note on 3c below).

3b. *ddāhyāsiraḥ* ought to be rendered with "possessed of curds as the mixing substance", in obedience to the Bah. accent; "mixed with curds" is adopted in our translation to avoid clumsiness.

3c. *vipā'* is instr. sing. of the root-noun *vip*, meaning 'trembling movement' etc. The *vipāścī* Somas pervade the songs with their *vip*, which in a concrete sense such as 'movement' etc., is capable of suggesting the inspiration given by Soma. Hence, *vipā'* could even be translated as "by their inspiration."

Rcs 4-6: This *trca* is a self-sufficient unit of this hymn. The words *utāmān rājāḥ* (4c, 5c) and *utāmā'yyam* (6c) clearly suggest that 'heavenly Soma' is now the topic, referring to Soma's ascent to heaven, the transformation to which is rather sudden, the earthly Soma being described in rcs 1-3. The activity of pervading the *dhiyaḥ* ascribed to the Somas might have suggested their movement towards Heaven. Similarly in 4a the epithet *mṛṣṭā'ḥ* refers to the cleansing, obviously of the earthly Soma, but the next one viz. *āmarīyaḥ* at once jumps to the subject of heavenly Soma. Lüd (*ibid.* p. 210 & 273) has made this point quite clear. He admits (p. 210) that the *trca* viz., 4-6 is not clear; yet according to him it is certain that the theme is of Soma's going to

the highest heaven. Further, (*ibid.* p. 273) *uttamām rājāḥ* or *idām uttamā'yyam* can refer to the place which is higher than these worlds (i.e. higher than *prihivī*, *antarikṣa* and *dyuloka*) and is referred to as *samudrā* in some passages, or as *sindhora ucchvāsāḥ* in 9.86.43. This would, according to him, very well explain why in *rc* 5a the Somas are said to have reached the back of Heaven and Earth (*prsthā'ni rādasoḥ*). This interpretation is original and convincing as well, being fully supported by the wording of the *rcs*. Only, if the 'higher place' up in Heaven is meant, one would expect, in the place of *idām*, the pronoun *ta* or *adaḥ* going with *uttamā'yyām*; *idām*, however, might suggest that, this laudable place (*viz.* the sacrificial *veḍi*) is the same as *adaḥ*, the highest place yonder. The different events therefore, described in the *tyca* can be reconstructed as follows:—(*rc* 4) the cleansed Somas, the immortals, go up, to worship the gods; (*rc* 5) going up, they have reached the back of Heaven and Earth, and have also reached the highest point; (*rc* 6) along with the sacrificial thread they have traversed the heavenly regions and consequently the highest place beyond, the heaven's summit, where the gods dwell.

4c. *īyakṣantaḥ* is noted by Whitney (*Roots*, p. 129) as a desiderative of  $\sqrt{yaj}$  'to offer' (cf. the epic from *yīyakṣantaḥ*); while interpreting 9.11.2 the meaning 'goes to...' etc., accepted by some scholars was abandoned by us in preference to the literal meaning 'wishing to worship or so'; if the same is followed here *c* will have to be taken elliptically by supplying a verb like *gacchanti*. If one wants to avoid this type of ellipsis, one has to accept the meaning 'traverses' etc. for *īyakṣati*, but then it is difficult to imagine by what semantic process a *dess.* of  $\sqrt{yaj}$  can mean 'wishing to go or traverse'. We can even take *sasṛvā'msaḥ* from *b* and construe it with *pathó rājāḥ*, but that is much of a *dūrānvaya* for the Veda, though it is not an impossibility.

— *pathāḥ* is taken as acc. plu., the accent being quite regular according to Pāṇ. 6.1.199.

— *rājāḥ* = *rajasāḥ* (acc. plu.); cases of the last word losing its inflection in a *pāda* are common in the language of the RV; alternately, *pathó rājāḥ* can be construed appositionally, giving the sense of a com. *\*rājāḥpatham* (or *\*jaspatham*?).

5a. *rōdasoḥ* from *rōdas* as basis (probably fem., but masc. or neu. not excluded) occurs only here. Grass. (1184 f.) well points out that *rōdasyoḥ* in 1.151.3a and 168.1c should actually be *rōdasoḥ* on metrical grounds. It is notable that these two forms as well as the present one occur at *pāda*-end. Can it be that by using *rōdas* some sense-differentiation from *rodasī* is intended?

The likelihood of such a view is strengthened by the fact that in all the three passages a somewhat *mystical* import is present.

5c. The super. term. *-tama* (=Pāṇinian *tamaḥ*) is always unaccented; but it is accented in *uttamām* which constitutes an irregularity, which, along with *śaśvatāmām*, is specially noted in the *Uñchādi-gaṇa* (under Pāṇ. 6. 1.160). The word (which is a superlative of *ut*) is used here in a concrete and literal sense viz., 'that, which is the highest', which later on developed into 'the best', which is present even in the RV; cf. 9. 51.2.

6a. *tāntum* in its root sense (from √*tan* to stretch, to extend etc.) can refer to the extending flow of the Soma-juice, though it generally refers to the continuation (stretching) of the sacrificial operations, i.e., of *yajña* in general, and also to that of progeny (cf. *agne totāsyā nas tāne tanū'nām* 2.9.2c). There is one difficulty, however, in interpreting *tāntu* in the passage under discussion as the flowing Soma-juice, because the acc. *tāntum* has to be construed with *āsata* and, if Soma is its subject, it cannot be said to pervade or stretch over its own *tāntu* i.e. itself, which appears superfluous. No doubt Soma is presented in this hymn in various images (cf. *rcs* 1, 2, 4, 5) yet to consider *tāntu* to be one of them appears colourless. The word is used in the Soma-poetry in many different senses; cf. 9.83.2 *tāpoḥ pavitrām vītatām divāspadē śócanto asya tāntavo vy āsthiran*, where *tāntavah* = the stretched out ones i.e. the rays. Cf., again for a similar sense 10.134.5 *dū'roāyā iva tāntavah*; so also 9.86.32 *tāntum tanvāns triv'raṁ yādhā vidē*, where the *triv'r't tāntu* obviously refers to the three-fold Sāman-melody or the sacrifice with the three pressings (according to Sāy.). In 8.13.14 *tāntum tanuṣva pū'rvyaṁ yādhā vidē*, Prof. Velankar (JUB. XIV. Sept. 1950, p. 20) takes *pū'rvya tāntu* to mean "the sacrifice". Thus it is clear that *tāntu* is a semantic centre from which various different meanings radiated. Gld. translates 6ab: 'along the highest thread, stretched out', where *tāntu* = 'thread', signifying the 'continuity of the Sacrificial operation, or the stretched out sieve or even possibly the string of a musical instrument' (*ibid.* p. 25 note to 6a). Sāy. takes it here in the sense of sacrifice (cf. Sāy. *tāntum = yajñam*). If we take into consideration the mystic theological belief of the Vedic people that the Soma offered in the sacrifice goes to heaven, 'along the stretched out *tāntu*' would mean 'along with the continuation of the sacrifice' (which reaches) 'the highest place' (*uttamām*), in Heaven, where the gods dwell.

This meaning becomes apparent if we take *utta°* as a predicate to *tanvānā*; the *Ātm.* form has obviously a reflexive sense here; even taken passively, the

meaning would be 'which is stretched out so as to be the highest or so as to reach the highest.'

6b. Here the difficulty is regarding the interpretation and construction of *pravātaḥ*. Pis. (Ved. Stud. II. 69) mentions our passage in the midst of those, where, *prav°* according to him stands for 'waters', though he does not actually say so. Having earlier quoted passages like 9.3.6; 7.2; 86.40; 99.7, where *apāḥ* (which is parallel to *pravatāḥ* according to him) is used in the acc., he mentions 9.22.6 (i.e., our present passage) along with others with the remarks that *prav°* is the subject (of course, of *āsata*). Old. (Noten II 158) draws attention to the parallelism between *rc* 6 and *rc* 5 (especially of 5c with 6c) and to *āsata* corresponding to *vyā'naśuḥ*. The suggestion obviously is that *āsata* has *sómāḥ* (to be supplied) as the subject. He further says, "If according to Pis it were stated that the waters (i.e., *pravātaḥ*) reached the *tántu*, it would well be the Soma, against which 69.6 (i.e. *tántum tatām pári zárgāsa āśavaḥ*...c) and 83.2 (*śócanto asya tántavo vyāśhīran*...b) raise doubt. On the contrary: 'the Somas following the *pravat* have reached the highest *tántu*' (is better). That thus they get not under but above (cf. 9. 54.2...*ayám... dhāvati sapta pravata ā' divam* bc) is the wonder!" All this well proves that *prav°* cannot be the subject. Old. further, relying on 6.17.12 and 10.14.1, thinks that *pravātaḥ* is governed by *ānu*. This by itself is not objectionable. Yet, as stated earlier, *ānu* can better go with *tántum* in a and *prav°* can be an acc. governed by *āsata*, which in the absence of such a construction would remain hanging.

Since *uttamā* (5c) and *uttamā'yya* (6c), stand for 'the highest place', Lūd (*ibid* p. 224, 273f) concludes that this *ryca* (viz. 4-6) treats of 'the heavenly Soma'. In that case Old.'s justifiable suggestion regarding the construction of *āsata* (6b) can be accepted with a little variation. 6b can mean that the *sómāḥ* (to be necessarily supplied as subject to *āsata*) have attained to or traversed the *pravātaḥ*, i.e. clearly the mid-regional paths leading to heaven, (cf. 9.54.2c *dhāvati...sapta pravata ā divam* quoted earlier) and further on to that highest place viz., the Heaven's summit, where the gods dwell. This is quite a simple and probably a natural meaning of the *rc*. The Somas first reach the *pravātaḥ* along the sacrificial thread extending itself high up (i.e., *tántum tanvāntām uttamām ānu*) and then further (*utā*) to the highest point. For this interpretation *uttamām* has to be taken as predicate of *tanvāntā* as stated earlier, whereas *idām uttamā'yyam* is object to *āsata*.

At this point the significance of *āsata* which in the Soma-context is used in various related yet differentiated meanings has further to be considered.

In *pravātaḥ āsata* it can mean "have pervaded or traversed the *pravātaḥ*", whereas with reference to *utla*<sup>o</sup> it can mean "have reached or attained to". Gld. interprets it similarly, though he is uncertain regarding the exact significance of *utla*<sup>o</sup>, as he leaves a blank for it in his translation. Lüd.'s theory well explains these difficulties and puts the passage in its right place in the thought-world of the Soma-poets.

For the meaning of *pravātaḥ* in the light of *upasargācchandasī dhātvarī* Pāṇ.5. 1.118, *vide* the present author's paper on that word (read before the AOC 1957 at Delhi). In the light of that the word can mean "high regions or steeps" in the present context. Thus the views of Pis., Old., Gld., Lüders, and finally the application of Pāṇ's rules have helped us to arrive at a generally satisfactory interpretation of this difficult *tṛca* viz. 9.22.4-6 and especially of the difficult word *pravatāḥ*, though it may not necessarily be the final.

6c. *uttamāyā* is a derivative in *-ā'yā*, which ending can be added to nouns (cf. *daḥṣā'yā* 1.93.3; 129.2) or to verbs (cf. *śravā'yā* 5.20.1; 38.2; 9.63.23 etc.). Grass.'s (250) meaning 'what must be considered as the highest' is accepted by Wack-Debr. AGI. 2 §173b, but with a question-mark! Grass. derives it from *\*uttamā-*, a denom. from *uttamā*. But forms like *śravā'yā* should be derived from the shortened causal base *\*śravay-*  $\angle$  *śrāvay-*; such forms in *ā'yā* according to Mcd. (VG § 196 p. 135 f.) are gerunds, but he does not distinguish between forms derived from a *denom.* base like *daḥṣā'yā* and those from a *causal* base like *\*pā'yā* (as in *nṛpā'yā* 2.41.7; 8.9.18). Obviously a semantic development *within* the time of the RV slowly obliterated the original causal or denom. sense, though in words like *uttamā'yā* it cannot be said to be entirely absent. Hence following Grass., we can translate the word with 'this (place) which deserves to be made the highest' i.e., which should be glorified, since it is the highest. Further by word-play *utla*<sup>o</sup> can mean 'the highest (heaven)', and may also signify 'the sacrificial altar', where the Soma goes (just as he goes to the highest heaven) and which, in a ritual atmosphere, deserves as much praise as Heaven itself. Mcd. (*ibid.* p. 136) renders it simply with 'summit' because he does not recognise any causal or denom. base and simply considers *-ā'yā* to be the ending, which does not do full justice to the significance of the base.

7c. Gld.'s translation of this *pāda* (*ibid.* p. 25) 'thou hast made... the thread resound loudly' takes *aciḥkradaḥ* in a causal sense. The form is, however, aor. 2nd pers. sing. of *either* the indicative or the causal of  $\sqrt{krad}$ . The non-lengthening of the reduplicated syllable *-ci-* (i.e., the *abhyāsa* in Pāṇinian terminology), which is prosodically long (i.e. *guru*) due to the following *-kra-* is in accordance with Pāṇ's rule (*dirgho laghoḥ* 7.4.94). In many of the occurrences

of this red. form the causal sense is not present ( cf. 9.2.6<sup>a</sup>, 18.7<sup>b</sup>, 27.4<sup>a</sup> etc. ); one should, however, treat a form as causal if the context demands ; ( for further clarification see below ). Sāy. here does not admit the causal sense ( cf. his rendering *śabdam akārṣiḥ* ). This form is noted by Mcd. ( VG for students p. 377 ) as aor. ( reduplicated ). Regarding its syntactical value he remarks, " It is . . . IN SENSE CONNECTED WITH THE CAUSATIVE, in as much as it has a causative meaning, when the corresponding verb in *-aya* has that sense " ( Mcd. VG §513, p. 374 ); the latter part of this statement is not always true as in the case of  $\sqrt{kra\bar{d}}$  ( *kraṇḍ* ), where *kra(n)dayati* has also an indicative sense.

Pāṇ's treatment of roots of this type is more systematic and illuminating. He collects them in a group called '*ghaṭādi*'. Over and above their usual verbal forms, they have additional ones with a thematic *-aya*, which signifies both the indicative as well as causal. Such roots are reduplicated in the aor. and in place of *-aya* get a thematic *-a-* ( Pāṇ's *caṇḡ* ) as indeed in the case of all roots with a causal base.  $\sqrt{kra\bar{d}}$  according to Pāṇ. and  $\sqrt{kra\bar{d}}$  according to Maitreya belongs to the *ghaṭādi* group ( the sense according to the *dhātupāṭha* being *āhvāna* and *rodana*, which fits in well in some Vedic contexts ). Hence forms like *acikradat* signify both the indicative or causal senses ( according to context ). This description of the situation is more systematic than the one given by Mcd. and others.

In the present passage the causal sense brings out that Soma as God makes the '*idā tāntu*' viz. of the sacrificial proceedings 'roar on' so to say. But the indicative sense is not excluded. The '*tāntu*' may signify either the recitation of the Hotṛ or the melody of the *Sāman*-singer; further, even if the words stands for the regular continuance of the ritual acts, 'roar' may metaphorically stand for their vigorous progress, brought about by Soma's power.

#### Translation 9.23

1. The speedy Somas are sent (forward) with the stream of the exhilarating mead, towards all poetic ( songs ).
2. The ancient Āyus have stridden a newer step ( and ) have created the sun for shining.
3. O Pavamāna, bring to us the wealth of the non-giving enemy ; procure food endowed with progeny.
4. The moving Somas flow towards the exhilarating juice, towards the mead-trickling vessel.
5. Soma, the supporter, runs (forward), holding juice for Indra ,  
— ( the Soma ), possessed of good heroes, the protector from evil.

6. O Soma, ( thou, being ) worthy of a joint exhilaration ( *i.e.* feast ), flowest for Indra, for the gods; O Indu, thou desirest to win strength.
7. Having drunk the exhilarating ( juices ) of this ( Soma ), Indra has killed ( and ), indeed, would kill unrivalled enemies !

#### Notes to 9.23

1c. The meaning is that when Soma flows, songs are sung over the process. This meaning is supported by Bloom's observation on this *pāda* (RV. Rep. I, 418). He quotes 9.62.25c; 63.25c and 66.1b as parallel evidence and remarks, "Ludwig, 813, renders 9.23.1c 'um aller weissheit willen' (for the sake of all wisdom); the remaining instances of the repeated *pāda*..., 'zu aller weissheit' or the like. The notion in all the four stanzas is that Soma flows or purifies himself (much the same thing in the *Pāvamānyaḥ*), so as to unite himself with the poetic works (the hymns) of the *kavis*", in support of which Bloom refers to the *pādas* 2.5.3c, 8.41.6a and 10.21.5b, where the words *viśvāni kāvya* occur in the sense of 'poetic works' or 'hymns'. Sāy.'s interpretation *kāvya* = *stotrāni* is the same; only *stotra* does not generally mean a mere song but a combination of *Sāman*-melodies based on hymns. Gld. renders *kāvya* (*ibid.* p. 25) with "*Sehergaben*" (= second sights,— can the German word mean 'gifts of seers'? And hence inspired songs?) His further remark that the '*Sehergaben*' are 'goal and prize' possibly suggests this meaning. Gld. further remarks (*ibid.* p. 25, fn. to 1c) that at the basis of the *pāda*, there is the image of the flowing stream as also that of the race-horse and then the *Sehergaben* are the goal and the prize. Although this is all present in many Soma-contexts there is no indication of it in this 1c.

2. This 1c can be better interpreted in the light of 1c, of which it is, in a sense, a continuation. "The Somas are sent onwards towards all poetic songs," says 1c and 'afterwards' (cf. *ānu* in 2a), the *Āyus i.e.* men have gone over a new path or step *i.e.* have composed songs after a newly-conceived model; and the Soma-juice is then clarified,—the R̥ṣi appears to suggest. The oft-expressed idea that *Sū'ryasya duhitā* or the genius of poetry purifies the Soma-juice (cf. 9.1.6ab) considerably supports such a reconstruction of the events. The clarified Soma is now compared (or rather identified) with the Sun, who is said to be created by the *Āyus i.e.* the poets (cf. 2c). This meaning of 2c is suggested by Gld. (*ibid.* p. 25, fn. to 2c), who refers to 9.10.5; 69.5; 84.2 as parallel evidence.

Sāy. sees a metaphor in 2ab where *gāvāvaḥ* (= *śighragamanāḥ aśvāḥ*)

stands for the Somas; they are then said to have created the Sun, which is also a common thought of the Soma-poets; cf. *jandiyann apsu sūryam* 9.42.1b. VM. (Ms. p. 314) gives a similar interpretation; cf. his gloss on 2b: *kecid āsvāḥ navataram padam anukramanta iti palatas somān āhate* (?). It is, however, not necessary to see such a metaphor in the *rc*, as there is no convincing indication for it. The word *āyavaḥ* (in the plu.) used by itself almost invariably stands for 'men' i.e. the priests in the Soma-poetry; cf. 9.10.6; 15.7 etc. When the poets intend to use the word as an epithet of Soma, meaning 'one who goes or moves' (from  $\sqrt{i}$  = 'to go', with *vrddhi* of the radical vowel), a substantive in the plu. like *sómāḥ*, *īndavaḥ* is invariably used along with it; cf. *sómāḥ āyavaḥ* in 4a. Hence to take *āyavaḥ* as *āsvāḥ* and then to identify them with the Soma-drops by means of a metaphor (*rūpakavya-hāreṇa somās stūyante*) appears artificial. No doubt, to say that the *āyus* (i.e. men) have created the Sun involves an exaggeration or perhaps an impossibility, which is removed if *sū'rya* in *c* is taken to be a metaphor for the shining Soma. Gld.'s translation of *ab* (*ibid.* p. 25) viz. "Die Äyus haben nach alter Weise die neueste Spur verfolgt" (the *Äyus* have pursued the newest path after the old way), is no doubt literal but, in the absence of any further explanation, does not indicate how he wants to interpret the word *āyavaḥ*. It should be noted in passing that *nāviyaḥ padām akramuḥ* is a fine metaphor to express the idea of 'striking a new path in the Vedic poet's art'.

Further, it is possible that 'abhi' in *rc* governing the acc. *hā'vyā* signifies the result of the action of *asṛgram*, it being commonly used with  $\sqrt{arṣ}$  in this sense; cf. 9.1.4c *abhi vā'jam arṣa*. In that case the meaning of *1a* would be that the Somas are sent forward so as to produce all *hā'vyas*, which can even mean 'wonderful activities' (cf. our note on 'kavikratuḥ' in Soma-hymns...P. I p.46f.); and then one such activity would be what is expressed in *2c* viz. that the *Äyus* have stridden a new step (i.e. have struck a new poetic path!), which is a wonder-work of Soma, and have created the shining Sun! This 'shining Sun' can metaphorically stand for 'brilliant poetry'; cf. *ahām sū'rya ivājani* (8.6.10c) where a sage, having composed new songs thinks that he has become like the Sun!

3b. *gāyam*: Out of the two parallel passages given by Gld. (*ibid.* p. 25, fn. to 3b), the one viz. 7.19.1 uses the word *gāyasya*, while the second viz. 1.81.9 uses the word *védas* in a similar context, which, for contexts like the present one, gives the possible equation, *gāya*=*védas* (i.e. possession or wealth). The use of the epithet *ādāsusaḥ* settles that *aryaḥ*, gen. sing. refers to the 'the enemy's' (possessions).



6b. *sadhamā'dyaḥ* often occurs as an epithet of Indra (cf. 8.3.1; 54.5; 93.24; 97.7 etc.) in the usual sense of '*sadhamādam arhati*'; but as applied to Soma who is to gladden the gods, the word can mean "one who is capable of giving a *sadhamāda* i.e. joint feast for the gods".

7b. *apratī*, neu. sing., is used for plu. *apratī'ni*, a common R̥gvedic usage; both the sing. as well as the plu. forms occur 11 times in the RV. (once at 5.32.3 as *apratīḥ* in addition), all in the Indra—context with reference to the enemies *vytrā'ni*, in order to show the unrivalled nature of the latter. (In one passage, however, i.e. in 7.83.4, *apratī* is used predicatively to express 'the unrivalled' nature of Indra and Varuṇa, as they possess weapons).

The accent is regular Bah. and *prāti* is apparently used in a substantive sense (*prāti* = *pratimāna* i.e. 'a rival or an equal opponent, a counterpart'). This is perhaps the only instance of a preposition used in a substantival sense to form a negative Bah. comp.

#### Translation of 9.24

- 1 The Somas, the flowing Indus, have vigorously run on; about to be mixed (with milk), they are cleansed in the waters.
- 2 The moving (Somas) have run onwards, like waters by a slope; being purified, (they) have reached Indra.
- 3 O flowing (Soma), thou flowest hither for Indra for drinking; controlled by men, (thou) art led along.
- 4 O Soma, (thou) the exhilarator of men, flow for (Indra), the conqueror of men,—(thou) who, (as) the winner, (art) to be exhilarated (with praises).
- 5 O Indu, when (being) pressed by the stones, thou runnest towards the strainer, (thou art) enough for Indra's strength.
- 6 O the greatest enemy-killer, (the one) worthy of being exhilarated by songs,—(thou) the shining, the purifying, the wonderful, flow on.
- 7 The shining Soma is called the purifier of the pressed out mead, (he), the pleaser of gods, the killer of evil-speakers.

#### Notes to 9.24

1a. *prā* signifies the *prakarṣa* or the vigour of Soma's flow.

1b. *pāvamānāsaḥ* is, according to the *Anukramaṇī*, a proper noun (cf. its observation: *navamam maṇḍalam pāvamānam saumyam*) and hence we usually

do not translate this word in the Soma-hymns; yet in cases like the present, where one more proper noun viz. Soma, or Indu etc. is used, it is preferable to take *pāva*° as an epithet and then translate it with 'the flowing', etc. Geld also does the same; cf. his translation of this *rc* as well as that of 9.25.2a (*ibid.* p. 26).

1c. Both the Ātm. forms *śrīṇānā'h* and *mṛñajata* are used passively; *śrīṇānā'h*, though a pres. part., has to be taken here in an anticipatory or future sense, because the 'mixing' with milk takes place *after* the Somas are first cleansed in the waters and have passed through the strainer. Such a use of the pres. part. is not unknown to the RV, though the fut. part. is used in later Sanskrit in such cases.

2a. The difficulty is how we construe the nom. plu. *gā'vaḥ*, since the acc. plu. *gā'h* would better fit in here. Old. (Noten II. 158 ff.) fully discusses this problem. He remarks that *gā'vaḥ* run towards the Soma would be first understood; yet the running of the Somas *to* the cows is also overwhelmingly stated as a normal thing in the Soma-poetry. That waters or cows run to him is also mentioned in passages like *abhi'm...vāśrū arṣanti pāyasēva dhendāvaḥ* 9.77.1cd; *saptā svāsūro abhi mātārah śiśum* (where *abhi gacchanti* is the verb to be understood) 86.36a; (Old. also quotes 78.3, where not waters but the *samudrīyā aṣṣarāso*...are said to run to Soma, but the verb is *ukṣaran*!). In that case (*i.e.* if the *gā'vaḥ* go *to* the Soma), he further points out, *c* would be an independent sentence with *somāḥ* as subject to be supplied. (But even this is not necessary) because as he cleverly notes, even *gā'vaḥ* can be a valid subject as they are said to be *punānā'h* in 9.89.5 (cf. *c tā' im arṣanti nāmasā punānā'h*). The evidence brought forward by Old. is unchallengeable; yet it does not help the present passage, where (*i.e.* in 24.3c) the activity mentioned is going to Indra, which the 'cows' are never stated to be doing *alone i.e.* without being accompanied by Soma! 9.89.5c simply says that the *punānā'h* (possibly taken actively) go to Soma (and not to Indra).

Old. further (*ibid.* p. 159) observes that Pis. (Ved. Stud. 2.69) actually takes this to be so (*i.e.* *gā'vaḥ* as subject). What Pis. actually does is that he adduces this passage among other ideologically parallel ones to support his thesis that *pravāṭi* generally signifies 'waters'. With that in view he mentions 9.22.6 (*tāntum...ānu pravāṭa āśata c*) as belonging to such a context and actually remarks that here *pravāṭaḥ* is subject, further noting that *gā'vaḥ,—punānā' indram āśata* 9.24.2 can be compared with it, his aim being to support his observation that *pravāṭaḥ* in 9.22.6 is the subject. He, however, does not consider the possibility that in 9.24.2b *pravāṭā* cannot possibly mean 'water'. He con-

cludes his discussion with the remark that he has not been in a position to discuss the stanzas individually and hence we are not in a position to know how exactly he would have interpreted the passage under discussion. His remarks, therefore, do not help Old.'s position.

The difficulty of the passage, however, can be removed if we with Sây., recognise that there is word-play in *gā'vah*, and hence the word means 'those that go' ( = *gamanasilāh* according to sây. ) and can signify the Soma-juices. This is, moreover, quite in the spirit of the Soma-poetry and particularly that of the *Kāśyapa* poets! Without noting Sây., however, Old. comes to similar view. One of his most acceptable reasons is that *adhanviṣuḥ* can have the same subject as it has in 7c 1 and *dhanvasi* in 7c 3. He, however, opines that as in 8.41.6 *abhi gāvāḥ* can be taken to be equal to *abhi gā'h*. This is tantamount to emending the text, which is generally not accepted by Vedists now-a-days.

Gld. ( *ibid.* p. 25 ) very summarily disposes of the problem raised by Old. viz., whether *gā'vah* can stand for *gā'h* acc. plu. and whether Soma-juices can be the subject in *ab*, by remarking that in any case the poet means it, though he has only inversed the construction. This is a clever suggestion; at the same time, to take *gā'vah* in its root-meaning as elliptically standing for the Somas is quite in the spirit of the Soma-poetry as suggested earlier. This discussion, perhaps a bit too long for the importance of the point involved, was necessitated by Old.'s views thereon and only illustrates how even in small points the hymns to Soma elude the interpreter, on account of their style, which though apparently simple, is cryptic as well as metaphorical, at times highly elusive, and at times intentionally obscure as well as mystic.

2b. *ā'po ná pravātā yati'h* occurs 4 times in the RV ( once with the variation *asaran* ) viz. 8.6.34; 13.8; 9.6.4; 24.2 and Bloom. ( Rep. II 237, 245 ) has convincingly proved that out of the repeated passages the present one is the original. Here the meaning 'a slope' or 'steep path' for *pravāt* quite fits in the context, as 'the movement of waters' is the theme.

3c. *ṇ'bhīr yatāḥ* mentions a special characteristic of Soma and occurs naturally almost exclusively in the Soma-Maṇḍala ( cf. 6.28.4; 64.15, 29; 68.4; 86.20 etc. ). Outside the Maṇḍala, the word is not the past. pass. part. of  $\sqrt{yam}$ , but is generally the acc. plu. of *yāt*, the pres. part. of  $\sqrt{i}$ . The phrase *ṇ'bhīr yatāḥ*, when occurring by itself affords no clue for its interpretation, but in the longer Soma-hymns the meaning becomes clearer by certain accompanying factors. Thus, in many passages Soma mentioned as *ṇ'bhīr yatāḥ* is characterized as 'roaring in the cups', cf. 9.86.20b *ṇ'bhīr yaté pári kōśām acikradat*; in 9.86.22c the accompanying circumstance is *si'dann īndrasya jathāre kánikradat*; and in

9.68.4c Soma is mixed with corn (*yavéna pipiše*), when he is *nr'bhir yatáh*. Soma being put into the cups or in Indra's belly is thus clearly the result of his being *yatáh* i.e. controlled by men. When the flowing Soma is poured into the vessels, his activity is restricted, so to say, he is *yatá* and further when he is put in the cups, he is led '*vi niyate*' to the *Vedī* or the place of offerings; (cf. *nr'bhir yató vi niyase indrāya matsarintamaś camuṣvū'ni śīdasi* 9.99.8 bed). Thus *yatáh* = controlled; Gld.'s translation 'reined' or 'harnessed' is more picturesque but freer than what many contexts can allow. We here render it with 'controlled' taking the root-meaning of  $\sqrt{yam}$ .

4b. *carṣaṇisāhe*, on the evidence of passages like 1.119.10, 8.1.2 etc., is more prominently an epithet of Indra, though others like Varuṇa, Mitra and Aryaman 8.19.35, Indrāgnī 7.93.7 are not excluded. One circumstance, however, fixes it to be preëminently Indra's: in *carkr'tyam indram iva carṣaṇisāham* 1.119.10d, '*carṣaṇisāh Indra*' is used as a standard of comparison (or *upmāna*) for the Aśvins' horse. Besides, the activity of Soma viz. flowing (cf. *paṇasva* in b) is almost always for Indra. Hence *carṣa*° by itself should stand for him, which is Sāy.'s interpretation also; further cf. VM's paraphrase: *carṣaṇinām abhibhavatre indrāya* (MS p. 315).

There is, however, one minor difficulty.  $\sqrt{sah}$  is generally used in a hostile sense like 'to fight', 'overpower' etc. and the word naturally means 'one who overpowers men.' From the singer's point of view it must mean, in addition, that the men or warriors 'belong to the enemy', for which there is no textual indication and such a meaning has to be taken for granted. One of Grass's alternative meanings for the word viz. 'ruling' (men, Grass. 443), is good, but  $\sqrt{sah}$  is hardly ever used in the sense of ruling. Prof. Velankar at 8.1.2 (JUB XIV Sept. 1945, p. 8), where Indra is compared with a '*carṣaṇisāh gāu*' renders it with 'one who overcomes men', which is non-committal. Sāy. boldly says '*carṣaṇayah manuṣyadveṣṭārah*'! As a last resort, we follow Grass's first alternative (*ibid.* 443) viz., 'overpowering men' which shows Indra's power both over devotees as well as enemies.

4c. The relative pronoun *yāh* in c would apparently be connected with *carṣaṇisāhe* on account of close proximity; yet it can go with *Soma*, because the adj. *anumā'dyāh* is connected with him in passages like 9.76.2; 107.11. Of course in that case Soma's *anumādana* cannot be with the juice (as it would be superfluous), but with praises, as stated in *anu viprā amādiṣuḥ* 9.8.4°. Yet, this epithet as well as *sāsni* (the winner) occurring in the pāda, can go with Indra too. A consideration of *sāsni*, however, (see below) decides for Soma.

*sāsniḥ* is derived by Sāy. at 2.18.1 (*prātā' rātho nāvo yoji sāsniḥ*) from

√ *snā*, to bathe. On the basis of Pāp. *ādrgamahanajanaḥ kikināu liḥ ca* 3.2.171 the form can also alternatively be derived from √ *san*, 'to distribute, to win' etc. reduplicated and extended with the unaccented term. *i*, the *a* in the radical syllable *-san-* being lost for want of accent. Sāy. himself accepts both these derivations (the former at 10.139.6a, where *sāsni=sambhaktā*; VM (MS p. 331) also interpretes it similarly. Thus most probably a pun is intended on this word. Such a *double entendre* fits well in the case of Soma, but not with Indra (who can only be *sambhaktā*, but not *snātā*). This is additional reason for *c* referring to Soma, though the case for Indra cannot be entirely ruled out.

5. *c*. *āram* is taken predicatively to complete the sense, *ab* being dependent clauses. For *c* cf. Bloom (Rep. Vol. I, p. 377) who renders it with "(thou flowest) suitably to Indra's nature" and Gld. (*ibid.*, p. 26) "thus thou art enough for Indra's individuality" *i.e.* '(for) Indra's person' according to his *fn.* to this. We can even translate, '(thou art) sufficient to create power for Indra', the dat. *dhā'mne* showing the purpose of the action.

6 *c*. *śuciḥ*: Gld. (*ibid.*, p. 24), probably following Sāy.'s paraphrase '*suddhaḥ*', renders this with '*rein*' (*i.e.* pure). In the light of passages like 9.75.4b. *prā rocāyan rōdasi mātārū śuciḥ* and 9.85.12c *prā'rūrucat rōdasi mātārū śuciḥ*, the word has to be taken in its root sense of 'shining' from √ *śuc* 'to shine', the meaning 'pure' being obviously a later semantic development (cf. *atha tu vetsy śuci vratam ātmanaḥ*, Kālidāsa, Abhi-Śak., V. 27). Prof. Velankar's translation of the passage, however, *viz.* "pure, purifier and wonderful" (JUB. XIV, Sept. 1945, p. 20) retains 'pure' for *śuciḥ*. This pāda is repeated at 8.13.19, where it can be construed either with Indra or the singer.

The epithet *pāvakā*, normally applicable to Agni is here specially applied to Soma, being a conscious attempt to equalise him with Agni. It is further notable that Soma the deity is here represented as the purifier of the flowing juices, such distinction between the *juice* and the *deity* being a special feature of the Pavamāna-hymns (cf. Soma-Hymns I. 63 f, note to 9.12.5). We have taken '*pāvakā*' as predicate to *ucyate* in *a*, in the light of the conscious attempt to equalise Soma with Agni.

7 *c*. *devāvī* = 'the inviter of Gods' according to Gld.'s detailed note on *devū'nam vītim* in 9.1.4b. (*ibid.* p. 10). According to Grass. (637) the word means 'the quickener or encourager of gods', which we have followed. The contrast between *aghaśamsahā* (= the killer of...) and *devāvī* (the pleaser of...) supports Grass.'s meaning.

— *aghaśamsahā* ' should actually be translated with ' reciter of evil (*mantras*) ' for  $\sqrt{\text{śams}}$  in the RV can hardly mean ' to tell ' etc.; yet *agha* = evil (*mantra* ), though sounding better with  $\sqrt{\text{śams}}$ , has hardly much textual support and hence, we have chosen for  $\sqrt{\text{śams}}$  the meaning ' to speak '.

#### Translation of 9.25

- 1 ( Being ) the accomplisher of ( efficient ) activity, O yellow one, flow for the gods for drink,— ( thou ) the exhilarating juice ( for ) the Maruts ( and ) Vāyu.
- 2 O Pavamāna, being urged by praise, roaring towards ( thy ) place, enter Vāyu with ( thy exhilarating ) nature.
- 3 The bull shines along with the gods, the wise, dear ( Soma ), on ( his ) place ;— ( he ) the Vṛtra-killer, the greatest delighter of gods.
- 4 Entering all forms, ( while ) being purified, ( he ) the impetuous, goes where the immortals sit.
- 5 The reddish Soma, generating songs, flows on, accompanied by vigour,— ( he ) of wise intelligence, going to Indra.
- 6 O ( thou ) the most exhilarating ( Soma ), flow to the strainer with ( thy ) stream, O wise one, in order to sit on the place of ( i.e. beautified by ) the hymn.

#### Notes to 9.25

1b. *daṁśasā'dhanaḥ* is a Tat. comp. as the accent shows. The word *dāṁśa* can be derived from  $\sqrt{\text{dagh}}$ , to go, to reach etc., for which meaning cf. 7.56.21b *mā paścā'ddaghma rathyo vibhāgé*, 1.123.5c *paścā sā daghyā yó aghāśya dhātā* and the comp. *āpaścāddaghnave* in 6.42.1 ( which Sāy. paraphrases with *āpaścādgamanāya* ). It appears that *paścād* +  $\sqrt{\text{dagh}}$  = to remain behind, to lag, was a Vedic idiom, in contrast with which,  $\sqrt{\text{dagh}}$  by itself could mean ' to go, to reach ' etc ;  $\sqrt{\text{dakṣ}}$  is its further development by the addition of -s-, which specialises the sense further ( cf. *yaj* > *yakṣa*, *ac* ( or *añca* ) > *akṣa* and so-on ). It may mean to go to better things or prosperity and hence to be efficient or effective and so on. Its derivative with the unaccented termination -a viz., *dāṁśa* could give either a *bhāve* sense ( meaning being efficient, i.e., efficiency, prosperity etc. ) or a *kartari* sense ' one who goes up ' i.e. ' the efficient one ' etc. This meaning very well fits in with the context of Soma who is called *dāṁśa* ( cf. 9.62.4<sup>b</sup> *apsū dāṁśo giriṣṭhāḥ* = ' going up i.e. floating on the waters ' etc. ) ; cf. also the adj. *dāṁśa* as applied to the Soma-rasa, meaning ' the juice going i.e. surging high ', in

9.61.18 ; 76.1 : 85.2, etc. The significance of the adj. *dakṣa-sā'dhanaḥ* is well brought out by the passage 9.98.8 *asyā vo hy dvasā pā'nto dakṣasā'dhanam / yāḥ sūrisu sṛāvo bṛhād dadhē sṛār na haryatāh*, which describes the prosperity brought about by Soma for the *sūris*. Incidentally, it must be noted that the word *dakṣinā*, which is probably a derivative from *dakṣa* means 'a thing of prosperity', i.e., 'the sacrificial fee given to Brahmins'. cf. also a second derivative from √*dagh*, viz. *daghna* (in *jānudaghna* noted by Pān. in 4.1.15 ; 5.2.37) which means 'going high upto' (the knees). In the present context then *dakṣa-sā'dhana* should mean 'the accomplisher or bringer of quickness or efficiency'. Gld.'s 'Kraftarbeiter' (bringer of strength) is in effect the same, perhaps a little too wide. √*dakṣ* shows further semantic development as found in passages like 7.16.6d *suśāmsa yās ca dākṣate* referring to the *ṛtvij* mentioned in *c* of the same *ṛc* ; 32.9 ; 97.8 where the meaning 'to be active, to work hard' etc. is clear. (cf. Prof. Velankar's note on 7.16.6d, JUB:XXV, Sept. 1956, p 30: "d : this refers to the Hotṛ priest in particular....*dakṣ*, 'to do proper work or service'; cf. also his translation, 'who with a good praise is piously active (for you), (the devotee is 'active' i.e. *dakṣate*, as he is *suśāmsa*, a good reciter of songs. )

4a. *viśvā rūpā'ny āviśān* ; Gld. ( *ibid.*, p. 24 note to 4a ) points out that this refers to the different stages of Soma-preparation. This *pāda* with the variant *dhā'māni* for *rūpā'ni* appears at 9.28.2c, where Gld. on the strength of convincing parallel passages like 1.91.4 *yā' te dhā'māni divi yā' pṛthivyā'm yā' pṛvateṣu oṣadhiṣu apsu'* / .....*rājan Soma*...remarks that for the RV. the meaning *rūpa* for *dhā'man* is assumed. But the repetition of 4a at 7.55.1b in a *Vāstoṣpati* context creates some doubt regarding this parallelism. 7.55.1 is considered to be a genuine Rgvedic product, though the other *ṛcs* in the hymn are considered late (cf. Old. Noten II. 42) ; and the employment of this *pāda* to praise both Soma and *Vāstoṣpati*, who have nothing common between them, naturally leaves some doubt regarding its exact significance. For Soma, however, 'assuming all forms' (such as the 'following' one, the 'white' one when mixed with milk and so on) is quite understandable, though for 'āviśān' some other verb meaning 'to assume or put on' would have been more convincing.

That this *pāda* is a special Soma integer is well proved by the fact that it occurs as verse *b* in 8.15.13, which is the last *ṛc* in a hymn where all the other *ṛcs* are addressed to Indra, and where obviously Soma as the invariable associate of Indra is praised. Prof. Velankar ( JUB XIV, Sept. 1945, p. 22 ) translates the *pāda* with 'while you assume all your forms', by which according to him 'different kinds of drink are meant'. (cf. note to the same, *ibid.* p. 22). Now 'entering all forms' might ultimately mean 'assuming all forms', but the former

at any rate is more *literal*. K. Rönnow's view, while discussing the mythology of Viśvarūpa in E. V. Rapson Comm. Vol. (BSOS. 6) that '*rūpa*' came to mean 'cattle' is clearly a later semantic development not applicable to the early thought of the RV, at least in the contexts like the present.

4b. *haryatāḥ* is a derivative from √ *hary* in *ald* like *darśata* ( cf. 9.2. 6b ) etc. ; *Uṇādi* 397 derives it in the same way ; the form is not the abl. or gen. sing. of the pres. part. *haryāt* as the accent shows. Its meaning for the Veda as 'agreeable, covetable' ( cf. Grass. 1652 ) is generally acceptable, especially because it well agrees with its I. E. parallels like the Gk *xairo* = to covet, to desire, also Av. *Zaro* = exertion, effort etc., or the German adj. '*gern*' ( cf. Boisacq p. 1047 ). √ *harya-* is either a denom. from *hāri* ( cf. Grass. 1652 ) or a derivative from √ *hr* as Whitney ( roots p. 203 ) would have it. In the latter case, the meaning of *haryatā* may be a little changed, because √ *hr* ( when considered as coming from √ *ghr* with the loss of the plosive element ) with its other *hāras* = anger etc. ( as in *hārasvati* 2.23.6 ) and Av. *zar*, to grieve, do anger etc. ( cf. Boisacq p. 1047 ) leans towards the idea of ' being angry i. e. being tumultous ' and then perhaps the meaning turns towards ' being buoyant ' etc., especially in the derivative root √ *hury* ( cf. *lā' juṣāṇō haryati jātāvedāḥ* . . . 4.58. 8.c ). We have, therefore, rendered *haryatā* with ' impetuous, tumultously jubilant ' etc. This is supported by the fact that the context is of the jubilant movement of Soma going towards the immortal gods, viz. *yātrā'mrlāsa ā'sate*, 4c. The epithet is often applied to Soma, cf. 26.5 ; 43.1.3 ; 65.25 etc.

5c. *āyus'āk* is clearly to be analysed as *āyu* + √ *sac* ( > *sañj* ) ; the Pp, however, does not separate it and it is difficult to see the reason, though the Pp.-technique allows the conclusion that *ā'yu* is not considered a full vocabular unit in the opinion of its author. The meaning is a bit complicated, because we have two words with accent shift in the RV. viz. ( 1 ) *āyú* = man, the moving one, Grass. 182 and ( 2 ) *ā'yu* = vigour, strength etc., Grass. 183 ; and the compound accent does not make clear which *āyu* is intended ; if the first *āyú* is meant, the meaning might be ' accompanied by *āyus* or men ' ( the root-noun *sac* being taken in a passive sense ) : if we take the second *ā'yu*, the meaning would be ' accompanied by vigour or strength i. e. bringing strength ' ; Grass. 186 prefers the latter meaning for this passage. Old. Noten II. 159 intelligently points out that the form is not masc. sing., which ought to be *āyusāc* ; hence it is neuter taken adverbially. This is Sāy's interpretation also as his paraphrase '*anuṣaktam*' ( here as well as at 9.63.22 ) shows ; it appears, however, that Sāy. equates it with *ānuṣāk* which need not be accepted ; for, Pis. in his excellent discussion on *ānuṣāk* ( VS II. 125-129 ) has proved that the word means ' in



{proper} order'. It is preferable, therefore, to follow Grass. and Old. We, however, take it in a *predicative* sense. Soma is exhorted to below *so as to bring vigour*, of course, to Indra which is made abundantly clear by '*indram gácchan*' in c.

6c. *arkásya* = *arcaniyasya indrasya* according to Sāy., which is hardly convincing, because Soma is never stated to sit on Indra's seat (*yóni*). Gld.'s rendering ' (in the lap) of the praise song ' is a literal translation. It is possible to take *arkásya yóni* as the 'seat or place made by i. e. beautified the hymn' on the evidence of passages like 9.71. *bab śyenó ná yónim sádanam dhiyā' krtám...*, where *sádana* is characterised as *dhiyā' krtám* (which is sometimes applied to the preparation of Soma also); further *arkásya yóni* appears to be the same as *rtásya yóni* (in the exactly parallel passage *rtásya yónim āsadam* 9.8.3c), where *rtá* means *yajña* as well as a hymn as the ritual context shows. This meaning of the word is more than abundantly supported by passages like *sulā' rtásya sādane* 9.12.1<sup>b</sup>; *yónau rtásya sadata* 13.9<sup>c</sup>; *sī'dann rtásya yónim ā'* 32.4<sup>e</sup> and so on. (Incidentally, an interesting fact is that this pre-eminently ritual reference to the *yóni* of *rtá* generally occurs at the end of the *rcs* concerned, so as to create a special ritual effect as it were.)

Or one can even take the *pāda* in a literal sense as Ludwig (Rg II. 437) has done; cf. his translation of 6<sup>o</sup>: 'to seat thyself down in the seat of the hymn'; the same *pāda* at 50.4<sup>o</sup> is rendered by him with 'so that thou takest thy seat down on the seat of the hymn' (*ibid.* p. 457) only in such a translation 'seat of the hymns' remains dubious in sense.

Hille. (VM<sup>2</sup> I. 393 f) takes here *arká* = sun, because he thinks that this *rc* expresses the Vedic belief, mentioned in the Brāhmaṇa-texts (cf. ABr.8. 28 8 *candramā vā amāvāsyāyām ādityam anupraviśati*; further *vide* our note below on 26.4<sup>b</sup>) that the Moon (= Soma according to Hille's well-known theory) enters the sun on the *amāvāsyā*. Accordingly he translates *c* as follows:—" (purify thyself) .....in order to seat thyself in the lap of the Sun." No doubt, *arká* in the RV means both 'light' (or ray) as well as 'song' (cf. Grass. 109); yet it nowhere means the sun, which is a much later sense. Besides the word *yóni* in such set ritual phrases as *rtásya yóni* simply means 'place'. Moreover, the flowing over the *pavitra* mentioned in the *rc* clearly refers to the earthly soma, there being no indication whatsoever of his heavenly journey, which would be required to substantiate Hille's interpretation. In fairness to him, however, it must be noted that Soma mounting the sun's chariot is undoubtedly mentioned in the RV; cf. *ā' sū'ryasya bṛható brahānn ādhi rátham | víśvañcam aruhad vicakṣanāḥ* 9.75.1. This is, however, better explained by Lüder's theory (cf.

*Varuṇa* pp. 207 ff. ), so often referred to by us, that Soma's ascending to and moving in heaven is often the theme of Soma-poetry, and we can add that, if Soma were the Moon, his mounting to heaven ( mentioned in the RV cf. *āti trī ...rocanā'* ....*rohān* 9.17.5 ) would be a meaningless statement, as she is *already* in heaven. One more passage, however, adduced by Hille. ( *ibid* p. 394 ), stating that Soma goes to the father's place ( *pitūr eti niṣkṛtām* 9.71.2 ), where according to him *pitūr* = of the sun, requires further investigation, which can suitably be done while interpreting the particular passage later on. Incidentally it should be stated that *pitūr* here stands for 'heaven' according to Lüders ( *ibid* p. 211 f. )

#### Translation of 9.26

- 1 Him, the strong one, the singers have cleansed with the fine strainer ( and ) with song, on the lap of Aditi.
- 2 The cows ( i.e. songs ) have praised him, the thousand-streamed, the unexhausted Indu, the supporter of heaven on all sides.
- 3 Him, the lord, the flowing (one), they have urged with the ( heart-felt ) song, into heaven,— ( him ) the supporter, the nourisher of many.
- 4 Him they have sent ( ahead ) between the arms,— ( him ) well clothing himself with the worshipper's praise, the lord of speech, the undeceivable.
- 5 On the summit, the sisters urge him, the yellow-brown, by the stones ; — ( him ), the impetuous, the many-seeing.
- 6 Such thee, O Pavamāna, the creators ( of songs ) urge on for Indra,— ( thee ) growing with songs, the exhilarator, O Indu.

#### Notes to 9.26

*General* : A striking characteristic of this hymn is its frequent use of  $\sqrt{hi}$ , ' to urge on ' or ' send forward ' ( cf. *ahyan* in *ṛcs* 3,4 and *hinvanti* in *ṛcs* 5, 6 ) and that of the pronoun *tām* at the beginning of each of the last four *ṛcs* viz. 3 to 6. Starting with the theme of cleansing the Soma, conceived as a strong horse, by the usual *double entendre* ( cf. *amṛkṣanta vājīnam*, *ṛc* 1 ), the poet describes, in strikingly vigorous phrases, the flowing Soma being sent up to heaven ( cf. ....*meḍhāyāhyam* ....*ādhi dyāvi*, *ṛc* 3ab ). As if to pave the way for this theme, Soma is already praised as the supporter of heaven ( cf. *dhartā'ram ā' divāh* in *pada* c ). In the next *ṛc*, the image continues partially, followed by

rc 5, where the earthly Soma is again praised cf. *hāriṃ hinvanṭy ādribhiḥ*. 5b), as suggested by the word *ādribhiḥ*. The last rc probably again reverts to Soma's going to heaven, as he is stated to be urged on to Indra, which is also capable of being interpreted as his movement in the cups on the sacrificial altar. A pleasing characteristic of the hymn is that short effective phrases are skilfully used with sonorous epithets of Soma in alternate rcs, (cf. *sahāsradhāram ākṣitam* 2b, *dharnasīm bhū'ridhāyasam* 3c, *haryatām bhū'ricakṣasam* 5c), the whole song finally making an effect of both restraint as well as profusion. Some of these characteristics are present in many of the Soma-hymns in Gāyatri metre.

1a. *amṛkṣanta*, aor. 3rd plu. of √*mṛj*. According to Pān. 3.1.45, *śalū igrupadhād anīṭah kṣah*, the thematic *sa* is added to anīṭ roots ending *ś*, *ṣ* or *s* or *h*, while forming the aor. Hence the root in this form can even be √*mṛś*, (or √*mṛs*) in which case, however, the meaning would not suit the context. The preponderance of aor. forms in this and many other Soma hymns is notable.

1b. *upāsthe āditer*, no doubt, means 'on the lap of Aditi i.e. the Earth', as the context refers to the cleansing of Soma but, as Hille. (VM<sup>2</sup> II.99f) has well pointed out, Aditi, as the mother of Mītra, Varuṇa etc. can stand for 'the heavenly light' and that her identification with the Earth on the ground of later Brahmanic evidence is not acceptable. Of course, he further admits that in the later parts of the RV like 10.70.7, the deity's identification with the Earth is complete, but there she does not stand for Earth in the usual sense, but only in the sense of 'sacred Earth' (i.e. the sacrificial altar or place). This meaning would admirably suit the present context.

1c. *āṇvī dhiyā'*: As pointed out in our notes to 9.14.6b (cf. Soma-Hymns, part I, p. 66, 73), *āṇvī* (f) or *āṇva* (neu.?), by itself should preferably stand for the sieve. When the instr. sg. is used in apposition to *dhiyā'*, as in the present case, it is possible to take it in a metaphorical sense, meaning "in accompaniment of 'fine' or 'delicate' praise." The traditional interpreters take *āṇvī* to refer to the finger, but Gld. (*ibid.* p. 26, notes to 1b) equates this phrase with *tvaci gōh* (9.65.25) and in the alternative takes it to be a metaphorical expression for the *barhis* (9.71.6c) and raises a question whether even the cup might be meant. In view of the almost fixed meaning of *āditer upāsthe* in the ritual terminology of the RV, all these alternatives are not necessary; further, cf. *āditer upāsthe* = *prthivyāḥ utsaṅge* according to Sāy. (also noted by Gld.) and *prthivyāḥ upasthe* according to VM. (MS. p. 315).

Regarding the traditional interpretation of *āṇvī* as the finger, Grass. (*Über.* II, 510 notes to 9.14.6) points out this meaning requires the presence of the plu. form *āṇvibhiḥ*, for which he specially refers (*ibid.* p. 510) to Delbrück

(reference not given) according to whom *ānri* and the related *ānra* signify the fine Soma-sieve.

2a. Gld. translates this metaphorically with "the cows have cried out to (him)", where Soma might stand for the suggested image of the bull, for whom the cows bellow; but *abhi* +  $\sqrt{nu}$  is generally taken in the sense of praising and not crying out or the like. Hence the *pāda* should refer to the prayers.

2c. In the phrase *dhartā ram ā'*, Gld. does not take note of *ā* in his translation (*ibid.* p. 26), so also, strangely enough, even VM. (MS. p. 315) against his usual practice. Say.'s *sarvato dhāarakam*, however, well points out its significance. It can, however, be taken as a particle of emphasis. Grass. 171 has rightly pointed out that with adverbs, adjectives and substantives *ā'* is used in the RV as a particle signifying prominence and he includes the present passage in his examples. Delb. (Alt. Syn. § 244 p. 478) also refers to him apparently with approval (though he disagrees regarding the application of this sense to a verb, particularly in the case of . . . *dāty ā'* in 1.134.3). In other cases, however, Grass's view stands, as it is corroborated by Rgvedic evidence. Our translation in honouring Say.'s *sarvataḥ* also brings out this sense of prominence (or emphasis).

3a. *medhāyā'* = 'by (their) poetic *Eingebung* (i.e. inspiration)' according to Gld. (*ibid.* p. 27), who points out, in his smaller foot-note (*ibid.* p. 27) that the *Eingebung* is the hymn. Prof. Renou also ('*Les pouvoirs de la parole dans le Rgveda*', p. 3 in his '*Étude Védique*', Tome I Paris, 1955), takes the word *medhā* in the sense of 'the poetic faculty', deriving it from the roots  $\sqrt{man}$  +  $\sqrt{dhā}$ , supported by the expression *nī te māno mānasi dhāyī* 10.10.3c. The analysis is quite original and has to be pursued further, though certain difficulties arising out of it have to be cleared. Is it, however, necessary to restrict ourselves to the root-meaning of *medhā* in such contexts? It is just possible that the word gradually developed the concrete sense of 'hymn' or 'song', as is made quite clear by the passage *rā'jā medhā'bhir iyate pavāmāno manā'v ādhi* 9.65.16 ab, where Lūd. (*ibid.* p. 25) translates the word with 'hymns' (probably in preference to Gld.'s 'poetic thoughts' HOS 35.16). At any rate *medhā* = hymn, need not seriously be disputed. We may add to it the adjective 'heart-felt' in the light of Prof. Renou's analysis of the word given above.

A similar problem regarding *dhi'*, which occurs in the next *rc* in an exactly parallel situation deserves consideration (cf. *tām vedhā'm medhāyāhyan 3a* and *tām ahyan bhurijor dhiyā' 4a*). That *medhā'* and *dhi'* are used in an identical sense in both the verses need not be doubted. Gld. here (*ibid.* p. 27), as generally elsewhere, translates the word *dhi'* with 'art' (obviously, *poetic art*).

Renou (op. cit. § 3 p. 3), noting the same, suggests that such a translation ought to be avoided and one should attempt to reconstitute the initial sense of the word *viz.* ' (poetic) intuition' (cf. the root *dhi* and the later developed *dhyāi*), or simply 'speech', 'poem'. Incidentally this raises a problem as to whether the derivative *dhiti* (= hymn, prayer) in any way differs from the root-noun *dhi*'. Some subtle difference may possibly be there, yet it is not unlikely that both the words soon assumed an identical sense in the highly mobile Rgvedic vocabulary. There is some conclusive evidence for this: cf. *sā sapta dhitiḥ hitāḥ* 9.9.4a with the present passage...*ahyan...dhiyā* 4a, which shows that *dhi*' and *dhiti* could easily exchange places; that, *dhi*' = hymn or prayer in certain contexts is thus easily acceptable. Our translation follows this conclusion.

3b In cases like *ādhi dyāvi*, the adnominal use of *ādhi* with the loc., which is its chief sphere shows 'rest on' or 'movement up, or on towards', as pointed out by Delb. Alt. Syn. § 238 p. 442, where 9.28.3 is quoted.

The present *pāda* mentions pavamāna Soma being sent to heaven (*ādhi dyāvi*) by *medhā*'; the next *rc*, however, maintaining the same image of Soma's journey, appears to prepare the way for describing the *earthly* Soma by referring to *vivāsvat*, the worshipper (for which meaning cf. Soma-Hymns P. I, p. 51). As noted earlier in the 'general' note, '*ādriḥ*' in 5b presents the image most vividly, and confirms the view that *earthly* Soma is meant.

3c. *bhū'ridhāyasam* : *bhūri* is used in the RV both as an adv. and a noun. PW (Vol. 5, p. 357) takes the former and Gld. (*ibid.* p. 27) takes the latter alternative for this passage, where choice should clearly be left open.

The accent is governed by Pān. 6.2.139 (*gatiḥkarakopapadāt krt*), according to which in a Tat. Comp. a primary verbal derivative as the second member should get its *original* accent; but the *Unādi* sutra 666 (*gatiḥkarakopapadayoh pūrvapadaprakṛtisvaratvam ca*) states a general exception to this, whereby the first member gets its original accent (*i.e.* it is accented like a Bah. Comp.), even though the Comp. is Tat. An observation of the RV-text, however, shows that this generally happens, when the second member is a *krdanta* in either—as (as in the stock example *jātdvedas*) or in unaccented-*ti* (Pāṇinian *ktin*, as in *pūrvapīti*). The question, however, requires a further examination.

4a. *ahyan* is root aor. 3rd plu. of  $\sqrt{hi}$ , 'to urge on,' etc. (cf. Mcd VG. for Students p. 433).

—The meaning of *bhūriyoh* is settled by the parallel passage *dadhanviré gābhastvoh* 9.10.2b.

4b. *saṁvāsānam vivāsvataḥ* is somewhat enigmatic. No clue is available to decide between the different senses of  $\sqrt{\text{vas}}$  viz. 'to shine' 'to dwell' and 'to put on'. The only other use of the pres. part. *vasānam* with *saṁ* decides for the second meaning (cf. *dvīr yām pāñca jī'janant saṁvāsānāḥ svasārah* . . . 4 6.8ab, where *saṁvāsānāḥ* = the sisters 'dwelling together', viz. the fingers, which produce Agni among men. It is remarkable that *saṁ* is not found with any other verbal form of *vas* in the RV! Hille. (VM<sup>2</sup> I. 394) taking *saṁ* +  $\sqrt{\text{vas}}$  in the sense of 'dwell together' finds support in this passage for his theory that Soma = Moon, because it was a Vedic belief that the new Moon goes to the Sun or becomes his food on the *amāvāsyā*, a thought, which is expressed as early as the Śat. Br. XI 1.6.19 etc. In the light of this he translates the *rc* as follows: 'They sent onwards with the dexterity of the arms, the house-companion of *Vivasvat*' (*ibid.* p.394). He again affirms this view (VM<sup>2</sup> II. 347) while proving that *Vivāsvat* is the sun-god and that this name is metaphorically applied to the sacrificer, because *Vivasvat* or Sun-god is the heavenly sacrificer, and in the Av; *Vivāhvāt* is the first worshipper of *Haoma* (*ibid.* 348). Instead of resorting to this theory of the transference of the Sun's name to the earthly sacrificer (or *yajamāna*), it is linguistically more correct straight to distinguish between the two differently accented words, viz., *vivasvat* = the Sun, and *vivāsvat* = the sacrificer. The Avestan evidence adduced by Hille. actually supports the idea that *vivās.* is the worshipper, and then the transference theory is unnecessary.

Further, Hille's translation of 26.4ab as given above requires *saṁvāsānam* in *b* to be taken substantively in the sense of a co-dweller (for which use there is no support, and the accent shows that it is a pres. part.); further its connection with the gen. *vivāsvataḥ* is against grammar, because here the instr. is required, especially on account of the presence of *sām*. This is amply confirmed by a SV passage '*eṣa sūryena hāsate saṁvasano vivasvatā*' (Uttar. 1285), the author of which appears to have believed that Soma as moon dwelt with the *Vivāsvat*. (According to Pān., however, such pres. participles otherwise govern the acc.). No doubt *vivās°* can also be an acc. but then it would be a plural (which is against the context).

Acc. to Sāy. as well as VM (MS p. 315) *°vāsānam* = *saṁvasantam* (*pātre* supplied by Sāy.). There is, however, no special point in stating the common-place fact that Soma dwells in the cups. Instead, the idea that Soma clothes himself with the hymn (the Ātm. *vāsānam* showing a reflexive sense) is quite in the nature of Pavamāna-poetry; cf. *tām girbhīr vāsayāmasi* 9. 43.1c and also cf. the same idea spread over the two *pādas* '*tām girbhīr vācamīṅkḥayām punānam vāsayāmasi* 9. 35.5ab. In the present *rc* this meaning is further assured by

the fact that Soma is referred to as '*pātim vācāh*' (4c), giving the suggestion that it is quite natural for the 'Lord of speech' to clothe himself in the hymn, which he does with full knowledge, as he is undeceivable (cf. *ādābhyam* in 4c).

5a. For *sā'nu* *ādhi* compare note on *ādhi dyāvi* in 3b above. Here there is the possible suggestion that the *sā'nu* referring to the sacrificial place or *Vedi* is like the *dyāu*, which Soma finally reaches.

6c. For *gūān'dham* cf. the author's 'Interpretation of some Rgvedic compounds', JOL IV (June 1955) p. 323.

### Translation of 9.27

1. The wise one, profusely praised, is poured into the sieve—( he ), striking away the enemies, ( while ) being purified.
2. This ( Soma ), the winner of light, the accomplisher of efficiency is sprinkled out in the sieve for Indra ( and ) Vāyu.
3. This bull, the heaven's head, ( when ) pressed, is well led by men into the vessels,—( he ) the all-knower.
4. This Pavamāna, desiring for cows, desiring for gold has roared ; —( he ), the drop, the all-conqueror, the undestroyed one.
5. This ( god ) shines with the Sun, the Pavamāna in the heaven, the exhilarating juice in the sieve.
6. This strong bull, the reddish-brown, has trickled into the mid-region ;—( he ), the Indu, being purified for Indra.

### Notes to 9.27

1a. The strikingness of the *pādu* is that Soma who is himself a *kavi* is profusely ( *abhi* ) praised by the human poets.

1b. For *tośate* see further note on *tośase* ( 45.2<sup>b</sup> ).

1c. *punānāh* = ( while ) being purified; this should preferably be taken not as a simple adjective but as a dependent clause going with *ghuān* in c. This is necessary because, in the Soma-poetry, many exploits are attributed to Soma as a *result* of his being purified, i.e., *while* he is *panānā*.

1c. *sridhah* : though the word generally signifies 'mistake', 'wrong activity' etc., as pointed out by Grass. 1617, it can also signify 'an enemy' which is supported by the fact that the SV. 10.5.1 ( *uttarārcika* 1286 ) reads '*duśah*' for '*sridhah*' in this *rc* occurring there. It is even possible that the earlier sense 'impediments' etc. was intended by the Rgvedic poets.

3b. *sutāḥ* can have the force of a dependent clause, going with *niyate*; cf. note on *punāndh* in 1c above, as well as the latter part of the note to 3c below.

3c. The word *vāneṣu* contains a metaphor, the literal translation "in the woods" suggesting the cups. According to Hille (VM I.419) the word can here mean the 'Holzgeschirren' (= the wooden apparatus) which serves as a good base for the *barhis*. To the verb *vi niyate* in 3<sup>b</sup> he actually supplies the words 'to the *barhis*' in his translation. The ritual situation certainly justifies this interpretation, because Soma is actually stated to be *sutāḥ*. The only advantage of our translation (which is more literal) is that it requires no additional words to be supplied to *vi niyate*, which can be connected straight with '*vāneṣu*', the loc. being grammatically permissible.

5a. *hāsate*: The meaning of this verb can possibly be determined by the parallel passage *sām sū'ryeṇa rocate*, 9.2.6; but can  $\sqrt{hās}$  mean 'to shine'? This is possible if  $\sqrt{hās}$  is taken to be developed from  $\sqrt{bhās}$  with the loss of the plosive element in *bha*, parallel examples of this phonetic change being well-known in the Vedic language, like  $\sqrt{hr}$ , to hold coming from  $\sqrt{bhr}$ , or  $\sqrt{han}$  from  $\sqrt{ghan}$ . A difficulty might arise that  $\sqrt{bhās}$  is not available in the RV; Grass. 934, however, has noted that it occurs in *subhā'sam śukrāśociśam* 8.23.20b and *brhādbhir bhānūbhir bhā'san* Vāj. Sam 12.32c (both rightly in the Agni-context, where  $\sqrt{bhā}$  generally occurs both as noun and verb, possibly paving the way for  $\sqrt{bhās} > \sqrt{hās}$ ). That this meaning of  $\sqrt{hās}$  was present in the RV. is proved by the passage *marūtām prīsulīr hā'samānā*, 1.169.2c, where VM (II. 385) has paraphrased *hā'samānā* as *dīpyamāna*. To take *hāsate* from  $\sqrt{hās}$ , 'to race with,' (cf. Sāy.'s *parityajyate*) is also possible; Grass. 1661 accepts this derivation and meaning for the present passage also. He states that  $\sqrt{hās}$  has developed from  $\sqrt{hā}$ , to go, and according to Whitney (Roots p. 204) it is derived doubtless through the sigmatic aor. form of  $\sqrt{hā}$  (cf. *ahāsata* RV 1.9.4). The latter develops the sense 'to go emulously' for  $\sqrt{hās}$ . Gld.'s translation 'he runs' approximately accepts this. Verbs showing motion, however, are usually in the Par., and the Ātm. form *hāsate* has to be taken as a deponent. It is a bit surprising that VM. (MS. p. 313) also paraphrases *hāsate* here with *tyajyate*, whom obviously Sāy. has followed. The latter, however, does it on ritualistic grounds explained in the *bhāṣya*. There he points out that though it is the Adhvaryu who puts Soma in the strainer, Sūrya is said to do so for the sake of *vīryavattva*, the justification being that the Sun's rays bring about the swelling i.e. the *āpyāyana* of Soma and, therefore, he is said to do the straining. The choice, then, between the meanings 'shines' and 'runs' for *hāsate* has to be left open,



6b. *antārikṣa*: In the opinion of Lüd. (*ibid.*: pp. 207-213), who has pointed out the generally unnoticed fact about Soma that his ascent to Heaven is as often described by the Vedic poets as his descent to Earth, *antārikṣa* here is clearly a substitute for *rājas*, which is often used in the context of Soma's ascent to heaven. According to him, Sāy.'s *antārikṣa* = *daśāpavitra* is not acceptable. Later on, however, he admits that 9.66.28, where *pāda c* of our *rc* is repeated, may support Sāy.'s interpretation. Yet he affirms that to say that Soma goes *over the sieve* to Indra is not the same as saying that Soma goes to Indra *through the air* (which lies between the sieve and the cups). One may agree with Lüd. Yet, it is possible to argue that passages like 6c and 9.66.28c where the pres. part. like *gacchan* etc. showing direct movement does *not* occur, as contrasted with passages like 9.63.6c (*indram gācchantā indavaḥ*) where it *does* occur, may be taken to refer to the *earthly* movement of Soma from the sieve to the cups. In the passages with a part. showing motion, the heavenly movement can certainly be the theme. It is better, therefore, to take *antārikṣa* here in its literal sense. Though *indram ā'* in *c* can suggest the ellipsis of a verb like *gacchan*, that need not necessarily mean that the journey is *to* heaven only because it is often stated in the RV. that the gods come *to* the place of the sacrifice for receiving the oblations. (And the journey must certainly be through the mid-region.)

One, however, need not supply a verb to *indram ā'*, for the adnominal *ā'* with the acc. can show the *purpose* of the action concerned. Delbrück *Alt. syn.* § 238 p. 452, who suggests this sense, accepts it only for the two phrases '*jōsam ā'*' (= for enjoyment) and '*vāram ā'*' (= according to wish, for happiness), but it can even be applied to cases like the present. Thus *indram ā'* = (being purified) for the sake of Indra.

#### Translation of 9.28

1. This strong one, urged by men, the all-winning, the lord of Thought, runs towards the sheep's hair.
2. This has trickled into the strainer, the Soma pressed for the gods, — ( he ), entering all forms.
3. This god, the immortal one, shines on ( his ) place ; ( he ), the Vṛtra-killer, the best pleaser of gods.
4. This bull, roaring, controlled by the ten sisters, runs towards the wooden vessels.
5. This has made the Sun shine ; Pavamāna, the vigorous, the all-knower ( has, moreover, made ) all forms ( shine ).

6. This strong, undeceivable Soma, being purified, runs on ; ( he )—, the delighter of gods, the destroyer of the reciters of evil ( incantations ).

#### Notes to 9.28

1b. *viśvavīt* is normally rendered with 'all-knowing' ( cf. 27.3 above ) ; but here the image of a race-horse suggested by the words *vāji' hitāh* in 1<sup>a</sup> justifies one in seeing a word-play on *vit* = 'all-knowing' as well as 'all-winning'. The adjoining word *mānasas pātīh* would decide in favour of 'all-knowing'. *mānas* : It needs hardly be stated that *mānas* in the RV means just 'thinking' or 'thought' and not 'mind'. Being possibly aware of this fact, Sāy. also explains *mānasah* as *stotrasya* here. The meaning 'mind' as given in the Ait. Āranyaka 2.4.2 ( *chandramā mano bhūtvā hṛdayam prāviśat* ) is accepted by Sāy. in the alternative. But this would require that Soma was the moon even in the RV.—period, which many scholars, do not accept in spite of Hille. The question of course requires further discussion.

3a. *śubhāyate* : In the absence of accent, it is difficult to decide whether this is a causal or denominative. The former would require *guṇa* in the root, but Mcd ( vg § 554 p. 394 ) has listed this form under similar ones without *guṇa* and which possess *no causal* sense. ( The AV has, however, *śobhaya-*, which does not affect the Rgvedic position ). One can, therefore, take the form as simple indicative ( *-aya-* being added *svārthe* ). A denominative sense is thus excluded, but Grass. 1406 takes this to be a denom. from *śubha*, quoting the present passage ( and at that the only one available in the RV ) as example. He, however, gives an active sense for this *viz.*, 'to shine', which comes to taking it semantically in the same way as Mcd's. Other forms like *śubhāyante* ( without *guṇa* and the lengthening of *-a* ) are listed by Grass 1405 as regular causals justified by the accent ; it is the lengthened base *śubhāy-* in our passage which appears to have forced him to take it as denom. Regarding its meaning, the passages *gómātaro yac śubhāyante añjibhiḥ* 1.85.3a and *yakṣady'sō nā śubhāyanta mār्याḥ*, both describing the Maruts ( who are known for their lustre ), give us a sure clue and justify for it the simple sense 'shine'. Grass. 1405, however, gives for these passages a reflexive sense *viz.* 'beautify oneself', which is Gld.'s translation for 9.25.3a and the present passage *viz.* 28.3a. Grass., however, translates the latter simply with 'the immortal one shines' ( *über* II. 204 ) and one can stick to it, especially because, for the sense 'beautifies oneself' there is no accompanying word ending in the instrumental ( as *añjibhiḥ* in 1.85.3a quoted above ). Incidentally, it may be stated that all this discussion can be avoided, if the root  $\sqrt{\text{śubh}}$  could be listed under what Pāṇini terms the *ghatādi-* group, the charac-

teristics of which is that *-aya-* is added to it in a non-causal sense, without *guna* taking place (cf. *ghaṭādayo mīlaḥ* in the *Dhatupāṭha* and *mitāni hrasvaḥ* 6.4.62). It has also to be noted that when a causal is used in *Ātm.*, it regains its original sense; cf. the example '*pātah*' = flies, '*pātāyati*' = makes fly, but '*pātāyate*' = makes oneself fly i.e. flies, given in this connection by Del. (*Alt. Syn.* § 144 p. 224). Thus, '*śobhate*' and '*śubhāyate*' (which is just *śubhayate* with the first *-a-* rhythmically lengthened) mean the same thing.

3b. *yōni* here may even refer to Soma's heavenly seat, the epithet *āmartya* -supporting it.

3c. *devavī'tamaḥ*: In *devavī'*, the root-noun *vī'* has to be taken in a causal sense, such nouns (i.e. *krips*) often having that sense in the RV cf. *puruspr'ham* = desired by many, 9.30.3<sup>6</sup>; then the word can mean "one, who makes the gods enjoy". Sāy.'s *devānām kāmāyutā* also would do. Gld.'s views on this word are noted earlier. He is very strong on the point (*ibid.* p. 10) that *√vi* here = 'to invite, to request' etc., especially on the strength of the Latin parallel '*invitare*'. This suits Agni well; but in a Soma-context, it is quite possible to interpret the word differently in view of the fact that Soma does *not* invite the gods.

4a. *yatāh*: Gld. (*ibid.* p. 28) sees in this the metaphor of the horse (cf. his translation: "bridled" or "reined" by the sisters.) Looking to parallels like *nr'bhīr yatāh* (9.24.3; c 68.4c, 7d) and *dhūtō nr'bhīr* (9.62.5b), *yatāh* and *dhūtāh* seem to be synonymous referring to the activity of cleansing Soma; *yatāh*, therefore, can yield the meaning "controlled (i.e.) cleansed by the seven sisters," the suggestion being that the strong Soma required ten young ladies to control him' Sāy.'s *yataḥ* = *dhṛtaḥ* is clearly not acceptable. (For parallel passages very helpful to settle its meaning vide earlier note to 24.3)

5b. *vīcarṣaṇīh*: For the meaning of this word as derived from *√car* 'to move', cf. our note to it at 9.1.2a (Soma-Hymns of the RV, Pt. I, p. 5). Gld.'s translation "extraordinary, distinguished" (*ibid.* p. 28) and Sāy.'s *sarvasya draṣṭā* are clearly much removed from the semantic sphere of '*-carṣaṇi*'; moreover the sense '(very) active' or 'vigorous' (cf. Grass. 1267) is as it were amplified by '*viśvā' dhā'māni āviśān*', which vividly points out Soma's vigorous or energetic nature. Regarding the accent irregularity see note further to 48.5.

5c. Gld. construes *viśvā dhā'māni* as object governed by the verb in *viśvavī* (cf. his translation p. 28 'fully knowing all forms'), which is somewhat heavy for the free Vedic idiom; instead, we can with Sāy. take it as object to *arocayat* to be supplied from *a*.

6c. *devāvī'h* and *aghaśamsahā'*, being in a sort of contrast, emphasize

Soma's nature as the worshipper of Gods and consequently the destroyer of the *aghaśāmsa*, the people who recite the evil (*mantras*). For the meaning of  $\sqrt{\text{śams}}$  cf. earlier note to 24.7c. To confirm the same cf. 2.23.10cd *mā' no duḥśāmsō abhidipsūr īśata, prā suśāmsā matibhis tāriṣimahi*, where *suśāmsa* (=the good-reciter or the reciter of good *mantras*) is contrasted with *duḥśāmsa* (=the bad reciter or the reciter of evil incantations).

#### Translation of 9.29

1. The streams of this showering one (lit. the bull), the pressed one, have trickled on with (his) strength, —(of him) desiring to become like the gods.
2. The worshippers (*i.e.* priests), the poets praising with song, cleanse the horse ;—( him ) being born as a praiseworthy ' Light '.
3. O Soma, well-bearable are those ( lustres ) of thine for the purifying ( priest ), O ( Thou ) possessed of profuse lustre ; increase the praiseworthy ocean.
4. Fully conquering all shining ( possessions ), flow, O Soma, with ( thy ) stream ; drive ( away ) the enemies all together.
5. Protect us well from the non-giver, from the ( furious ) sound of any ( person ) whatever, whereby we free ourselves from the slanderer.
6. O Indu, flow out earthly ( as well as ) heavenly wealth with (thy) stream ; bring shining strength.

#### Notes to 9.29

1b. *ōjasū* can be construed with *prabhū'sataḥ*, meaning " desiring to be after ( *i.e.* become like ) the gods on account of ( his ) strength ".

1c. The exact meaning of *prabhū'sataḥ* is difficult to determine. It is preferable to follow Gld., who translates this with " who becomes ( like the gods ) " cf. his original words '...der den Göttern entsprechend Staat macht', which literally would mean ' who makes existence or state corresponding to the gods '. (*ibid.* p. 28). Sāy. paraphrases it with " *prabhavitum icchataḥ* ", which carries little significance in the present context. The meaning, however, may become clear in the light of passages like 9.42.4c *krāndan devā'n ajījanat*, where Soma is said to have created the gods ; in the present passage he ' wishes to be after ( cf. *ānu* ) the gods '. The form *prabhū'sataḥ* should of course be gen. sing. of the pres. part. of the desid. of *pra* +  $\sqrt{\text{bhū}}$  ( the reduplicated syllable being lost ) used in a causal sense, meaning ' to create ' and not of *pra* +  $\sqrt{\text{bhūṣ}}$  ' to decorate ' or

'to beautify'; cf. Sāy.'s grammatical notes on *bhū'ṣan* at 9.94.3c, where he says *bhavater antarbhāvitanyarthāt sanī rūpam*; cf. also VM's gloss on 1.159.1d (II. 224) and 3.55.1c (III. 694) where he paraphrases the forms *prabhū'sataḥ* (pres. 3rd dual) and *prabhū'ṣan* resp. with *bhāvayataḥ* and *prakarṣeṇa bhavitum icchan.* Further, coupled with *anu* the meaning can be 'wishing to make himself after (i.e. like) the gods'.

3a. 'susādhā...tā'ni is elliptical; Gld. ( *ibid.* 28) supplies 'Güter' (i.e. good things or goods), while Sāy. *tejāṁsi*. This is possible, because Soma is referred to as *pyotis* in 2<sup>c</sup>; and the idea that Soma's lustre should be bearable to the *punānā* (= the priest, the word being taken actively) goes well with the sentiments in Soma poetry especially in the context of Soma's cleansing and praise, expressed earlier in 7c 2 (cf. the words *mṛjuṇī* in *a* and *gṛṇantaḥ* in *b*). In the Vedic language, however, *susādhā* almost always means 'easy to overcome, easy to win' etc. (cf. Grass, 1556). This would go well with the context of 'the enemy's possessions', of which there is no indication here. Hence, we might conclude that already in the Vedic period the word had developed the meaning 'well bearable' etc., on which, however, we cannot insist. Incidentally, the accent of *susādhā* is irregular; because, according to the well-attested rule 'thāthaghañktūjūhikāñām Pān. 6.2.144, a Tat. compound of a *prādi*, —*su* is included therein—, with a verbal derivative ending in *a* (i.e. *ap* or *ac*) should accent its last vowel. If one were sure that *saha* is originally accented on the first *-ā*, the comp. would be a regularly accented Bah. (cf. Pāṇ *ādyudāttaṁ devyac chandasi* 6.2.119) and the meaning would be that Soma's lustre 'possesses great (winning) strength'.

3c. *samudhām* signifies the collection of waters in the vessels according to Sāy. and Gld.

4a. *vāsūm* 'shining' (from *√vas*, to shine), can be taken elliptically, some such-word like 'wealth' or 'possessions' being supplied. By itself also the word could mean wealth in the RV.

5<sup>1</sup>. In this otherwise simple 7c, the word *svanā* presents some difficulty. Grass. (*uber.* II. p. 204, *vide* foot-note 1 below) takes it to mean 'fury' or 'rage', whereas Gld. ( *ibid.* p. 28, *vide* fn. 1 below) gives a more literal translation, *viz.* 'the puffing or panting'. Even the normal sense of *svanā* (= sound) can be

<sup>1</sup> Grass. translates this as: "Protect us from the *geizigen* (greedy), from the rage of each man, whereby we are freed from the haters". (Trans. II. p. 204). Gld. ( *ibid.* p. 28 ): "Where we will be spared from censure (there we wish to be)"

taken, but then clearly it would stand for a 'furious sound' as is suggested by the word *nīdāḥ* in c. This is what Sāy. does; cf. his wording *śanāt śabdāt nīdā-rūpāt*. He connects it with *āraruṣaḥ*. The word, however, can be taken by itself, the second pāda in effect being taken as an independent clause.

Gld. takes c elliptically. He adds "we want to be there", where '*nīdāḥ* . . . *mumumāhe*' etc. This has been necessary on account of the adverb of place *yātra*; but if *yātra* is taken idiomatically in the sense of *yena*, c could be connected with *ab* and would yield a good sense. Our translation follows this.

The accent of *nīdāḥ* shows that it is not nom. or acc. plu. but abl. or gen. sing.; the root-noun *nīd* can mean both 'censure' or 'censurer', but a concrete sense is naturally preferable.

5a. *āraruṣaḥ* is abl. or gen. sing. of *āraricas*, the Perf. part. of √*rā* 'to give'.

### Translation of 9.30

1. The streams of this strong one have freely trickled out into the strainer; being purified, ( he ) sends out a sound.
2. Indu, being urged by the priests (and) being groomed (while) roaring, sends (forth) a sound for Indra (lit. enjoyed by Indra)!
3. O Soma, with thy stream, flow out for us strength, (capable of) overcoming men, (which is) much coveted and (is) full of heroes.
4. The Soma, the Pavamāna, has flown over with ( his ) stream towards the wooden vessels to sit ( on ).
5. They urge thee on with ( the pressing— ) stones into the waters,— ( thee ) the most possessed of honey, the reddish-brown, O Indu, for Indra to drink.
6. Press ( ye ) the Soma, the most possessed of honey, for Indra, the thunderbolt-wielder; — ( Soma ) the exciting exhilarator, for ( the sake of ) strength.

### Notes to 9.30

2a. *soṭy'bhīḥ* : As pointed out at 9.16.1, *soṭy'* means not only a pressing priest but a priest in general.

2c. *iyarti* = *prerayati* according to Sāy., followed by Gld., both of whom take the form in a causal sense; yet even the active sense 'goes to' need not be rejected, because the meaning '( Soma ) goes to the sound of ( i.e. for ) Indra' is in no way *non-Rgvedic* ( for *indriyām*, see below ).

— *vagnū* is clearly to be analysed *vac* + *nū* = speech or sound ; for similar formations cf. *hut-nū*, *kṛt-nū* etc.

--*indriyām* . This is one of the comparatively rare-cases, where Pāṇ. regularly interprets a form. Thus, according to Pāṇ. 5.2.93, *indriyām* (which is given as a *nīpātana* and not analysed) signifies *indraliṅgam*, *indradyṣṭam*, *ṣṣṭam*, *juṣṭam* or *dattam*. In the passage under consideration, *indrasṣṣṭam* (= produced for or by Indra) or *juṣṭam* (= enjoyed by Indra) would be preferable. Sāy.'s text is corrupt and VM does not help much. The meaning *juṣṭam* is supported by passages like *juṣṭa indrāya matsarāḥ* 9.13.8a according to which the roaring (cf. *kānikradat* in *b* of the same *ṛc*) Soma is dear to Indra. Here too the *vagnū* can be *indriyā* i.e. *indrajūṣṭa*.

The traditional grammarians, however, take the word *indriya* in the later sense of a sense-organ, for which purpose they take the word *indra* in the sense of Ātman (cf. the Kāśikā: *indriyam iti antodāttam śabdārūpaṃ nīpātyate... indraśabdāt ṣaṣṭhisamarthāt, liṅgam iti etasminṃ arthe ghaṭ pratyayo bhavati | indrasya liṅgam indriyam | indra ūtmā sa cakṣurādīnā karaṇena anumīyate | nā-karṭṛkaṃ karaṇam aśi |*). Obviously, this meaning cannot suit Vedic passages like the present, where Indra can only refer to the God. W. Neisser (z. WR 16of.), however, categorically states that the word originally had no reference whatsoever to the name of God Indra; *indriyō rāsaḥ* is not that 'intended for Indra', but simply 'strong (*Kraftvoll*) juice', so also *ślōka(m) indriyā(m)*, *vagnū(m) indr* = 'powerful praise', 'powerful rage or storm (*Tosen*)'. Taking support of the evidence supplied by PW (see under *Indra* 1b), he affirms that *indra* as an appellative in the sense of 'first of its kind, leader, ruler' can be recognized in words like *narendra*, *surendra* etc. He draws attention to the fact that the use of the word *indriyā* as a substantive in the sense of 'sense power' is seen from AV onwards, which confirms its appellative basis; thus *indriyā* comes as much from that sense, as *vīryām* comes from *vīrā*. Interpreting the word mainly (as PW does following Grass.) in the sense of 'extraordinary strength like that of Indra' is considered by him as a retrograde step. This view so emphatically presented can be accepted if *indra* were found as an appellative anywhere in the RV, which forms, of course, the earliest strata of the Vedic language. No doubt *indriyā* by itself means 'strength or power' in the RV, but that happens precisely because *Indra* is ever the name of a God, whose primary characteristic is 'strength', 'heroism' etc. The evidence of the words *narendra* etc. is certainly later and can have no probative force for the RV. In the Soma contexts especially, *indriyā* = 'meant for or connected with Indra' is obviously the most natural and straightforward sense; cf. Sāy.'s explanation:

*indrasya sambandhinam* : Gld.'s " Indra-like or Indra-possessing cry " (*indra-haftes*, *ibid.* p. 28) is perhaps a bit free, the termination *iyá* not being used to show 'similarity' etc. in this particular formation. Moreover, the RV hardly refers to the cry of Indra in spite of the latter's strong, heroic character.

3a. *nṛṣā'hyam* : The termination, —*ā'yya* has generally a passive sense (*cf.* note on *uttamā'yyam* at 22.6c) though an active one is not excluded ; Sây. follows the latter ; *cf.* his explanation : *nṛṇām asmadvirodhinām abhībhāvukam*.

Gld.'s translation 'through thy purification bring us' etc. is based upon his usual interpretation of '*pávasva*' as 'purify thyself' etc. ; at the same time he takes the acc. '*śúṣmam*' as signifying 'the aim, object' etc. which is connected with verbs of motion like *pavasva*, *arṣa* and so on.

6c. *cā'rum* : The root-meaning (from  $\sqrt{\text{car}}$ , 'to move') would lead to a sense like 'one who moves or makes one move', and hence 'exciting' ; the meaning 'beautiful' or 'pleasant' though present in the RV., is most probably a secondary development ; it is, therefore, advisable to stick to the root-meaning, wherever possible ; *cf.* Sây.'s explanation of *cā'ru* as *caranāśilah* in 1.19.1. Here he renders it in a passive sense (*cf.* his paraphrase *caranīyah*.) In 17.8 our rendering slightly differs according to the context ; yet it is true to its derivation.

— *śārdhāya* = "for the (Marut-)group" according to Gld. (*ibid.* p. 29). We follow Sây., according to whom *śārdha* = *bala*, which is consistent with the derivation of the word from  $\sqrt{\text{śrdh}}$  or  $\sqrt{\text{śārdh}}$ , to grow strong etc. (*cf.* *yāḥ śārdhate nā'nudāddāti śrdhyā'm* 2.12.10c). Of course, in this context the choice between Gld. and Sây. is difficult.

### Translation of 9.31

1. The flowing Somas, possessing well thought out (songs), have stridden forward ; they create (lit. make) striking wealth.
2. Become, O Indu, the increaser of lustrous (wealth) in Heaven (and) on Earth ; be the lord of strong (possessions).
3. For thee (flow) the well-pleasing winds (and) for thee flow the rivers ; O Soma, they increase thy greatness.
4. Swell all around, O Soma ; may showering (strength) gather to thee from all sides ; be for the accumulation of strength.
5. For thee, O reddish-brown (Soma), the cows have milked out inexhaustible ghee and milk on the highest summit.
6. O Indu, we long for the friendship of thee, being possessed of good weapons (as thou art), O lord of the world.



## Notes to 9.31

1 a. *svādhyāḥ*, nom. plu. of *svādhi'h*, is a Bah. comp. as the accent shows. Gld.'s "in good purpose" is rather free. Often the word is used as an epithet of *kavīs* (3.8.4), *vīpras* (8.19.17; 9.86.24; 10.78.1) and of *vayāṁ* i.e. the priests (1.16.9; 2.28.2; 8.43.30; 9.65.4); hence it is a fitting description of a poet, which Soma very often is. It should, therefore, mean "possessed of good meditation", i.e., "possessing well-thought-out songs".

1c. *cētanam*, from √ *cit* 'to know'; *cētana rayi*, therefore, is 'wealth which is known or makes itself known'; hence 'prominent' or 'striking.'

2 a. *divās....ādhi*: *ādhi* as an adnominal is used with the abl. in the sense of 'from.' (For its use with the loc. cf. note to *ādhi dyāvi* 9.26.3 b). As Delb. (Alt. Syn. § 238 p. 442 f.) has pointed out, the loc. and abl. are its chief spheres and it signifies varied senses. With the abl., it appears to signify the sense 'with reference to', 'pertaining to', which may almost reach the loc. sense (though neither Del. nor Mcd. have specially noted it). Cf. the following prayer to Indra: *mā' pañir bhūr āsmaḍ dāhi* 1.33.3 d (= be not a miser towards or with reference to us!). In our present passage this sense fits in admirably: '(be the increaser of wealth) with reference to (both) Heaven and Earth,' entreats the poet. Gld.'s 'from Heaven and Earth (here or towards)' sticks too literally to the abl. sense. Sāy. actually omits *dāhi* in his paraphrase! In this he probably follows VM; cf. the latter's paraphrase: '*dyāvāprithivyā bhavēndo annasya vardhanaḥ*' (MS p. 317).

2 c. *vā'jānām*: The plu. shows that *vā'ja* has to be taken in a concrete sense.

3 a. *abhipriyaḥ*, nom. plu. of *abhipri'h*, means 'delighting', Cf. Grass. 84; (= *abhitarpayitūrah* according to Sāy.). It also occurs as an epithet of *puroḍāś* in 1.162.3.

4. This *rc* is exactly the same as 1.91.16. It is possible to conjecture that borrowing is on the part of 9.31.4, because in 1.91 this *rc* forms the part of an organic *trca* viz. 1.91.16-18, where *ā' pyāysva* occurs in 16, 17 and *āpyā'ya-māna* in 18.

4 c. *saṁgathē* is taken by Sāy. to mean '*saṁgrāme*' here and *saṁgamane* (which is a literal meaning) at 1.91.16 c, where the whole *rc* is repeated. Gld.'s (*ibid.* p. 32) "where the booty heaps (or accumulates) itself" practically follows him. Instead, it is preferable to take it to be a loc. of purpose, meaning "for accumulation", which gives a good sense. VM (I. 449) interprets it similarly in 1.91.16 c (cf. his gloss there: *bhava annasya saṁgamanāya* which is referred to while explaining *rc* 3, with the words '*uttarā gatā*' (MS p. 317)).

5. With a feeling of gusto as it were, the poet expresses here Soma's *aiśvaryā* in terms of inexhaustible abundance of milk and ghee.

5 c. *vārś. sā'navi*: though literally *varṣiṣṭha* = the most-showering, it had already developed in the RV a fixed sense of 'the best, the most eminent or the richest', as all the passages, where it occurs like *vārṣiṣṭhāya kṣitīnā'm* (with reference to Agni) 5.7.1 and so on, prove. Grass. 1225 gives the same sense. The meaning of *vārś. sā'navi*, however, is not clear; in the Soma-context, *sā'nu* with the loc. in the oft-occurring phrase *dūye* (or *avydye*) *sānavi* clearly stands for the back or upper surface of the sieve. In phrases like *prthivyā'h. . . sā'navi* 9.63.27, 79.4 etc., the full form *sā'navi* generally occurs and the reference is clearly to the *sacrificial* place; but in *trītāsyā'dhi sā'navi* 9.37.4 a, the *re* speaks of Soma's illuminating the Sun and the word may even refer to a heavenly place, though *trītāsyā* (= of the priest) points to the earthly place. In the present passage, the mention of the *abundance* of milk and ghee in *ab* suggests that 'the most eminent peak' *here* stands for the sacrificial place, which the priest-poet is glorifying. It can also suggest the image of the Heavenly peak, where Soma dwells and where the celestial 'cows' provide him with abundance of milk and ghee. According to Gld. (*ibid.* p. 29 note to 5 c), Śāy. in the explanation '*samucchrite pradeśe sthitāya tubhyam*' thinks of the mountain (where Soma dwells). His wording, however, does not necessarily suggest this; it may refer to the *vedi* also. Gld., further, on the strength of 9.26.5 and of *prthivvā's te ruruhuḥ sā'navi kṣīpāḥ* 9.79.4 thinks that the pressing apparatus might be meant. One can, then, conclude that the phrase signifies the sacrificial place and more particularly the altar, which abounds in offerings of milk and ghee.

6 c. *uśmasi*: √ *vaś* does not mean merely 'to desire' but 'to long for'. Pāṇinian *dhātupāṭha* states that √ *vaś* is used in the sense of *kānti*, which means not mere 'desire' but 'a longing' (*cf.* √ *ham*, 'to long for').

#### Translation of 9.32 with notes

1. The exhilaration-trickling Soma(-juice)s, (when) pressed, have stridden on in the sacrificial assembly for the fame of our liberal (sacrificer).
2. Moreover, Trita's maidens (*i.e.* the fingers) urge him, the reddish-brown, with the stones; — (him), the Indu for the sake of Indra for drink.
3. Afterwards, like the swan the group, (he, the Soma,) attracts the prayer of all; like a horse, he is annointed with milk (lit. cows).

4. O Soma, illuminating both (Heaven and Earth), thou runnest like a deer urged on, — (thou) sitting on the place of *Ṛta*.
5. The cows have praised the dear (Soma), like a maiden (encouraging) the lover; (he) has gone to the battle as (towards) a prize.
6. Bestow lustrous fame and wealth on us, (that is) on (our) patrons and on me; bestow winning (poetic) intelligence and fame.

#### Notes to 9.32

1a. *madacyūtaḥ*: nom. plu. of *madacyūt*, a Tat. with the root-noun *cyūt* as the second member; Glds translation “*rauscherregien*” (stimulated by intoxication) takes *cyūt* in a passive sense, which is hardly necessary. The regular active sense is quite common in Soma-contexts; cf. *pāvanīe mādyam mddam* (9.23.4b). Sāy.’s paraphrase *madasrāviṇaḥ* interprets the word actively; *māda* = exhilaration, standing for the juice. cf. Pāṇ. *mado’nupasarge* 3.3.67, according to which, the unaccented term. *a(=ap)* is added to  $\sqrt{\text{mad}}$  in any sense like *bhāva*, *karaṇa* etc. except *kartā* or agent. Further, such a formation should be for a *saṁjñā* (cf. *akartari ca kārake saṁjñāyām* 3.3.19) but this is just *prāyika* and hence not insisted upon. In the Pāṇinian sense, therefore, *māda* = joy or pleasure etc., or the means of giving the same. Hence in the present context, it can mean ‘the juice’, which gives pleasure or exhilaration. According to *Sekhara*, however, the word cannot be used by itself and requires an *upapada* (but not an *upasarga*). This explanation is also in line with that of Sāy., who explains the word (in *mādavṛddhaḥ*, an epithet of Indra) as ‘*madayanti ebhir iti madāḥ somāḥ tair vardhitāḥ*’....and further quoting Pāṇ. adds *mado’nupasarge iti karaṇa ap*.

1b. *maghónaḥ* is taken by Sāy. in apposition to *naḥ*, which he interprets as sing., which is hardly necessary. (cf. his paraphrase: *haviṣmato mama*). Incidentally, the word *naḥ* from the text does not as usual occur in the *bhāṣya* and *mama* appears to be its paraphrase. That it goes with *maghónaḥ*, referring to ‘our’ i.e. the singers’ patron hardly requires to be stated; for, there could be many singers relying on one patron.

2a. *ā’t* should normally mean ‘afterwards’, ‘then’. But here Sāy. renders it with ‘*api ca*’. The order of the ritual has clearly influenced him; because *rc* 1 already refers to the movement of the *madacyūtaḥ* Somas and *after that*, the description of the action of urging them with the stones is superfluous; actually it should *precede*. So one has to understand that this *rc* describes some

fresh 'pressing' as an additional activity. Besides, the idea of 'moreover' can easily have evolved out of that of 'afterwards'. With this meaning, 'i'm' in *a* has to be construed with 'hārim' in *b*.

*Trita* in passages like this is a name of the priest (cf. Hille. VM.<sup>3</sup> II. 309 f). The Avestan *θrita Aθwya* originally a proper name corresponds to *Trita Āptya* of the RV, ( the parallel being fully discussed by Hill. *ibid* 309 f. ); both are connected with the Soma-cult. *Trita* in the Av. is stated to have been the third man in mythological history to press Soma and came like Vivasvat, to stand for the name of a priest. In this connection Hill. *ibid* 310 Fn. 1 draws attention to the parallel between *tritāsya yōṣaṇaḥ* and the daughters of Vivasvat (cf. *napli'bhīr yō vivāsvataḥ māmrjē* 9.14.5 *ab*). This supports Gld.'s note (*ibid*. p. 19) on *Trita* as the Ur-type' of a soma-priest.

3b. *avīvaśat*: 3rd pers. sing. caus. from  $\sqrt{vaś}$  'to long for'. Gld.'s translation "made all prayers to be loud" appears to take the form as causal of  $\sqrt{vāś}$  'to bellow' which is not admissible, for in that case (as pointed out earlier, cf. note to 19.4<sup>a</sup>) the form ought to be *avavāśan(ta)* or *avāvīśanta* in the poetic language of the RV.

This *rc* presents a beautiful picture of Soma longing for his prayers like the swan desiring to be in the midst of his group. Gld. (*ibid*. p. 30, fn. to 3) interprets somewhat differently: "just as the cackling swan raises the chatter of the whole group, so Soma raises the prayers of the singing choir."

3c. *ayate*: Gld. has intelligently pointed out the *double entendre* of the verb which means 'is driven' as well as 'is anointed'.

4a. *avacā'kaśat* is obviously, pres. part. (in a causal sense) of the intens. of  $\sqrt{kāś}$  'to shine' with *āva*. That Soma illuminates the two worlds is often expressed in passages like 9.9.3<sup>b</sup> *jātó jāté arocayat*; 9.85.12d *prā'rūrucad ródasi mātārā śuciḥ* etc. Grass. 325 remarks that *ródasi* should be supplemented (to *ubhé*), which is obvious. He gives the sense 'to observe' for  $\sqrt{kāś}$  with *ava* and Sāy's paraphrase *paśyan* supports him. In the light of 9.9.3b and 85.12d quoted above, the sense 'to make shine' need not be objected to, for,  $\sqrt{kāś}$  does mean 'to shine' (Grass 324). It must be admitted that the sense 'to look at' is supported by 8.32.22, 10.43.6, though the description of the Sun in *viśvā rūpā'vacākaśat* 10.136.4<sup>b</sup> supports us.

4b. *arṣasi* is apparently used in a stronger sense than merely 'running

6a. *yúśaḥ* and 6c. *śrávauḥ*, though apparently synonymous, are clearly distinguishable in meaning by means of the adjectives used and the context. *yúśaḥ*, which is called *dyumát* i.e. 'shining' refers to 'fame acquired due to the

possession of *shining wealth*, whereas *śrāvaḥ*, as its derivation from *śru* 'to hear' and the association with *medhā* show, refers to 'fame gained or heard due to the possession of 'poetic intelligence'. Thus, though apparently tautological and possibly intentionally so, the Vedic poets had always distinguished between such synonymous words.

### Translation of 9.33

1. The Somas, the song-inspirers, flow (on) like waves of waters, like buffaloes (running) to the woods.
2. The tawny-brown, Shining (Somas) have flown with the stream of *Ṛta* towards strength possessed of cows.
3. Pressed out for Indra, Vāyu, Varuṇa, the Maruts (and) Viṣṇu, the Somas run on.
4. The three speeches rise up; the milch-cows bellow; roaring goes the reddish-brown (Soma).
5. The hymns, the youthful mothers of *Ṛta*, have praised him; they cleanse the heaven's child.
6. O Soma, flow hither for us four oceans of wealth, thousandfold, from all sides.

### Notes to 9.33

1 b. In the place of *b*, the SV. (Pūrvā. 478) reads *apó nayanta ūrmāyaḥ*. Mādhava, one of the commentators on SV., accepts this reading, but another commentator viz., Bharatasvāmin sticks to the RV-reading as his paraphrase '*apām ūrmāyaḥ iva yantaḥ gacchantāḥ*' shows. This only strengthens the older and more authentic character of the Rgvedic tradition.

1c. *vānāni* : Gld.'s translation 'the wooden (vessels' *ibid.* p. 31) is based on a pun on this word, which signifies according to him (i) 'The wooden pots' in which the Somas flow and (ii) 'The forests' to which the buffaloes run. Our translation is just literal.

— *mahiṣā'ḥ*, in such contexts, means 'buffaloes' according to scholars; the same meaning in this passage according to Gld. (*ibid.* p. 30) and Grass. 1022. The word originally had an adjectival sense, viz., 'great, forcible' etc., being clearly derived from *mahis* (=great, attested once in *mahiṣ-vantam* 7.68.5) with the accented ending *ḍ*. With reference to animals the word is at times accompanied by *mṛgā* and should mean a 'big' or 'large-sized' animal. In the absence of more information about the animal, the point in the simile would not be clear. The one known as buffalo in modern India can certainly

not be an *upamāna* for quick running, intended in the *ṛc*. Tentatively we have retained the rendering 'buffaloes'.

2a. *abhi*, to be connected with *akṣaran* in *c*, provides incidentally one of the rather rare cases of extreme *vyavadhāna* (or separation). That *abhi* is not adnominal and goes with the verb is proved by its use with a synonymous verb, viz., *arṣa*; cf. *abhy'arṣa*....*devā'nām viliṃ* 9.1.4ab. Of course, it is generally recognized that in the Veda it is often difficult to decide whether an *upasarga* is used adverbially or adnominally and even in this case the construction *abhi drōṇāni*....*akṣaran* is not ruled out; the adverbial construction, however, is preferable.

2c. *vā'jam gómantam* is acc. of purpose, while *drōṇāni* of the goal of motion, both being governed by *akṣaran*.

3a. *sulā'h* to be connected with *sómāh* in *c* and not with the dat. *indrāya*. Otherwise, the meaning would be that the juices, though pressed for Indra and others, run only for Viṣṇu. Our construction, however, entails a sort of *dūrānvaya* which, though rare in the RV, is unavoidable here.

4a. The *tisró vā'cah* refer clearly to the *ṛk*, *yajuṣ* and *sāman* recitations; cf. VM (MS. p. 318) *ṛgyajussāmalaṣṇāh* which is Sāy.'s paraphrase also.

— Sāy. takes *ūd īrale* in a caus. sense, viz., (*ṛtvijah*....) *proḍgamayanti*; but the Ātm. can better be taken either reflexively or passively (*vā'cah* being the subject).

5a. *brāhmīh*: fem. of possibly \* *brāhma* (to be analysed as *brāhman* + *a*, the final syllable - *an* being dropped); VM's (MS. p. 318) *brāhmaṇapreritāh* takes this as a sort of secondary derivative (*taddhita*) from *brahmān*. The absence of *ṛddhi* and the presence of accent in *bra-* present difficulties. The word is a *hapax* and has to be left at that. Gld.'s translation of the word with 'the voices of the prayer-reciters (*Beterstimmen* *ibid.* p. 30)' derives the word from *brahmān* = singer, the absence of *ṛddhi* etc. being unexplained.

5b. In the ritual context, *ṛtā* = 'sacrifice' (i.e. *yajña* according to Sāy.) and then the mothers of *ṛtā* are obviously the prayers or hymns (*mātdraḥ* being in apposition to *brāhmīh*); this is also supported by the epithet *brāhmīh* (= connected with *brāhman*, sacred prayer). If, however, the whole *pāda* *b* is taken with *marmṛjyānte* in *c*, *ṛtāsya mātdraḥ* would naturally stand for the heavenly waters, who 'groom' the heavenly Soma; but √ *mṛj* is generally used for the earthly Soma; hence it is better to connect *b* with *a*.

5c. In spite of what is said about 5b above, this *pāda* has to refer to the heavenly form of Soma, the striking idea being that the 'Heaven's child' is

being cleansed here on the Earth! Besides, *divāḥ śīśu* can only refer to the heavenly Soma. In this connection Sāy. rightly brings in the Tait. Samh. passage ' *trītiyasyām ito divi Soma āsit* ' ( TS 3.5.7.1 ).

6a. Gld. ( *ibid.* p. 30 note to 7c 6 ) remarks that 'ocean' is the sum total of wealth. Sāy. suggests that the possession of wealth from the four oceans also includes kingdom of the whole earth (surrounded by them), for which the Yajamāna is praying.

#### Translation of 9.34

1. The Indu, being pressed out (and) being continuously urged on in a stream goes forward; ( he ) shatters away the strong fortresses with strength.
2. The pressed out Soma runs for Indra, Vāyu, Varuṇa, Maruts ( and ) for Viṣṇu.
3. ( Him ) the bull, the Soma, controlled by strong ( men ), they press out with stones; they milk out the milk(-like juice) with strength.
4. May ( he ) become worth cleansing for Trita ( and ) may ( he ) become exhilarating for Indra! The reddish-brown is well anointed with forms.
5. May those ( Maruts ), whose mothers are the Pr̥ṇis, milk out this ( Soma ), the supporter of *Rta*; — ( he ), the attractive, the dearest oblation.
6. To this ( Soma ) run these guileless speeches flowing together; the bellowing ( Soma ) has longed for the cows.

#### Notes to 9.34

1c. ' *dr̥l̥hā* ' is elliptical; Gld. ( *ibid.* p. 30 ) remarks, " the tight ones are the husks of the plant ", but 'seats' or 'fortresses' is suggested by passages like 9.91.4c: *rūjā dr̥l̥hā cit rakṣāsaḥ sādāmsi* and by the fact that *dr̥l̥hā* generally occurs in the context of the cities destroyed by Indra ( cf. 1.33.12; 3.45.2 etc. ); Sāy. also supplies the same; cf. his paraphrase ' *śatruṇpurāṇi* '.

2a. For the construction of *sutāḥ*, see notes to 9.33.3.

4c refers to the mixing of Soma with milk, curds etc.; *rūpā* can here be understood in the sense of mixing materials as suggested by Hille ( VM<sup>1</sup> 1. 210 ); cf. our notes to 9.16.6.

5a. *viṣṭāpam*: acc. sing. of *viṣṭāp* ( i.e. *viṣṭābh* ), root-noun from *vi + √stabh* ' to stabilise, to support ' etc. Soma is at times mentioned in the RV

as 'supporter of *Rta*' (i.e. of the sacrifice); cf. 9.110.4b: *ṛtasya dhārmann amṛtasya cārunaḥ*. Gld.'s translation of *a*, viz., "after the highest point of law" is not convincing.

5b. *duhaté* is subj. 3rd pers. sing. and not pres. 3rd pers. plu., because in the latter case, the accent should be on the *-a-* of *-ate*, the 3rd pers. plu. Ātm. term. This is well noted by Pāṇ. in 'ādyutāntas ca 3.1.3, which lays down that the initial vowel or syllable of a termination is accented. In the subj., however, an unaccented *a* or *ā* is prefixed to the ending, so that in the pres. sing. only *-te* in the extended ending *-ate* will be accented (cf. *leṭṭdātau* Pāṇ. 3.4.94); strictly speaking, this would give *-āte* for the plu. in the Ātm. The discrepancy, however, of sing. used for plu. is not a great difficulty in the RV; Mcd. (VG for students § 451 p. 337 fn. 13) takes this to be an irregularly accented plu.; cf. also *rihaté*.

— *pr'ṣ'nimātarāḥ* are, of course, the Maruts.

6a. *dhṛutāḥ*: √*hru* according to Pāṇ. *hru hvareṣ chandasi* (7.2.31) is the weak form of √*hṛ* (coming before *-tā* and *-tvā'*), the derivatives of which such as *hvārd* 2.2.4 = a secret place, *hvdra*s 2.23.6 = a trick etc., suggest that the root generally meant 'to cheat', 'to deceive', 'to keep in secret' etc.; hence *dhṛuta* = free from tricks, guileless and so on. With reference to *gīraḥ*, it might signify that the prayers are coming from an innocent heart and, hence 'guileless'.

6b. *sasrūtāḥ* is a Tat. comp. and not a Bah. as the accent shows; the dissolution is *samānam sravanti tāḥ*; cf. other similar forms like *sajōṣasaḥ* (9.5.11d) etc.; cf. also the parallel accent of *sayūj* (3.30.11).

6c. *avivaśat* is aor. 3rd pers. sing. caus. of √*vaś* 'to long for'; the causal sense may well fit the context because to say that the streams of speeches run towards Soma in a guileless way or directly (*dhṛutāḥ*) and he also, in turn, makes them 'long for him' is quite natural. In this light, Sāy.'s *kāmayate* may appear a little less than what is required; *dhenū'h* is naturally an image of *gīraḥ*, the hymns mentioned in *b*. All the same, an active sense, as adopted in our translation is not excluded, because √*vaś*, by a Vedic license, can have the reduplicated Aor. in both the senses viz. the indicative and causal as in similar roots collected by Pāṇ. in the *ghaṭādi*-group, for which cf. note to *avivaśat* 9.32.3<sup>b</sup>.

#### Translation of 9.35

1. O Pavamāna, flow to us (well-)pervading wealth with (thy) stream, by which mayest (thou) obtain light for us!



2. O Indu, O ocean-impeller, O all-stimulator, flow on, — ( thou ), the supporter of our wealth by ( thy ) power.
3. With thee the hero, O ( thou ) possessed of heroes, may we defeat the attacking ones ! Flow for us towards ( *i.e.* so as to bring ) cherishable wealth.
4. The Indu sends forth strength, — ( he ) wishing to win, the winner of strength, the seer, knowing the functions ( and ) obtaining the weapons.
5. Him, the speech-impeller, ( while ) being purified, we clothe in songs ; — ( him ), Soma, the people's ( divine ) lord of the cows.
6. ( We praise him ) in the ordinances of whom all people hold ( together, — of him ), the lord of sacrifice ( lit. support ) ; ( him ) being purified ( and ) possessing profuse wealth.

#### Notes to 9.35

1c. *vidā'si* is subj. 2nd pers. sing. of  $\sqrt{\text{vid}}$  of the *tud*-class (*i.e.* 6th conj. ), as the absence of radical *guṇa* and the accent on *ā'* show, the latter being a coalescence of the conjugational suffix *d* (*i.e.* Pāṇinian *śa*) and the modal suffix of the subj. *viz.* the unaccented *a* ( Pāṇinian *aṭ*, *cf.* 3.4.94 ). The subj. sense is not noted by Sāy., who takes it in a causal sense ( *cf.* his gloss : *lambhayasi* ), which is against grammar.

2bc. Out of *samudramīṅkhaya* ( one who impels the *samudrā* ) and *viśvamejaya* ( one who stimulates *viśva* ), only the latter type of form is noted by Pāṇ 3.2.28 in the rule *ejeh khaś*, *i.e.*, the ter. ( *kh* ) *a* is added to the caus. of  $\sqrt{\text{ej}}$ , ( which is compounded with the word denoting its object. ) and the comp. is *not aluk*, but, - *am* is added to the first member ( according to Pāṇ 6.3.67 ). Historically, the latter part of the statement may not be tenable.

Why does Pāṇ not include  $\sqrt{\text{in}}kh$  in his rule about  $\sqrt{\text{ej}}$ ? A reasonable presumption would be that the *rc* or possibly even the *trca* in which *samudramīṅkhaya* and similar forms ( *cf.* *vācamīṅkhayā* 9.35.5 ; 101.6 ) occur were not present in the RV known to him. This leads one to the problem of internal chronology of the RV in the light of Pāṇ., which obviously cannot be discussed here.

3c. *abhi* as adnominal goes with *naḥ* or, as preverb, with *kṣāra* ; not with *vā'ryam*, because adnominals generally follow the nouns ; the cases like *abhi vā'jam* ( 9.1.4c ) are not contrary instances, because there *abhi* is a preverb or *upasarga* and stands syntactically for *abhi arṣa*, its repetition implying that of *arṣa* also.

4. According to Gld. (*ibid.* p. 31 fn. to 4a), *vā'cam* is further to be supplied to *iṣyati* after *vā'jam* in the light of *prā vā'cam indur iṣyati* 9.12.6a, so that this would be a case of word-haplogy and accordingly he translates *ab* with "the juice sends out (his voice), he would win the victory-prize (*ibid.* p. 31)." Apart from the fact that this requires *vā'jam* to be construed unnaturally with *siśāsan*, it further contributes to the tautology which is already present in *vā'jasā'* in *b*. Moreover, it would be simpler to say that *prā vā'jam indur iṣyati* 4a is simply a variant of 9.12.6a, such substitution being so common in the RV.

5c. *jānasya* has to be connected with *gó* in the comp. *gópati*, which is grammatically irregular. Gld's translation ".....Soma, lord of the people" (*ibid.* p. 31) drops the word *gó*, because he obviously takes *gópati* to have a fixed sense of 'Lord' without reference to the comp. The accent of the comp. shows that the word *pāti* is taken in a special sense (*cf.* Pāṇ. 6.2.18).

6. This can be a dependent clause to be connected either with the preceding *rc* 5 or can be taken elliptically supplying '*taṁ stumah*' or the like.

6c. *prabhū'vasoḥ* is the name of the poet of this hymn according to the Anukramanī. In that case, the meaning can be "....(of Soma who is being purified) by *Prabhūvasu*", the gen. being taken in a *kartari* sense and construed with *punānāsya* which is against Pāṇ. 2.3.69. Gld. takes this as an adj. of Soma and remarks that the poet *Prabhūvasu* is "determined wrongly out of Stanza 6". It is even probable that the poet wants to suggest his name by word-play which is not unknown in the RV; *cf.* the word *vāma* being purposely repeated in a Vāmadeva hymn *viz.* 4.30.24 a, c (*vāmām vāmam ta ādure.... vāmām pūṣā' vāmām bhāgo...etc..*).

#### Translation of 9.36

1. Like a horse (urged on), he is sent into the strainer. (when) pressed out on the (two) wooden boards; the speedy one has fully stridden into the goal.
2. Such (thou), O Soma, (being) the carrier, the wakeful, the worshipper of gods, flow beyond, towards the mead-trickling vessel.
3. Such (thou), O Pavamāna, O the first (one), illuminate the lights for us (and) urge us on for action (and) strength.
4. Being beautified by *Ṛta*-desiring (priests), being cleansed between the arms, (he) flows into the sheep-hair (*i.e.* the strainer).

5. May that Soma (flow out) all heavenly (and) earthly wealth for the sacrificer; may he flow out mid-regional (wealth also) !
6. O Soma, (thou), desiring for horses, for cows (and) for heroes, mountest the heaven's back, O lord of strength.

#### Notes to 9.36

1 b. R̥gvedic evidence allows *sutāḥ* to be connected with either *pavitre* or *camrōḥ* according to Gld. (*ibid.* p. 31). Here, however, *pavitre* is excluded as it goes best with *dsarjī*, the activity of pressing or *sarana* never being in the *pavitra*.

*camū'* is a polysemic word and means so many things in the RV, particularly in the Soma-context, such as the pot in which the juice clarifies, into which the Soma runs, in which it settles itself or is mixed with milk, or out of which it is drunk, as pointed out by Gld. in detail giving references to the respective passages (HOS 35.7f). The word is used in the sing., but more often in the dual and plu., about which Gld. (*ibid.* p. 8) remarks that the exchange of numbers is formal. This is not acceptable, because as so well pointed out by Hille. (VM<sup>1</sup> I.421 ff.) on the basis of a searching consideration of the various textual statements, the sing. (which is comparatively less) and the dual fall on one side and the plu. on the other. When accompanied by the verb √*sad*, to settle down, (and other verbs like √*pib*, √*sru* etc.), the dual naturally signifies 'the cups', whereas the presence of *sutā* indicates 'the wooden press boards' (on which Soma was beaten by stones). Thus, in the present passage *i.e.* 36.1 and in 46.3, the dual has the latter meaning, *viz.*, two press boards (being kept side by side during the operation of soma-pressing). (Incidentally, with the sing. *camū'*, √*sad* never comes, because there were always many cups, and *sutā* never with the plu., as there could not be more than two-boards!). The confusion, however, arises because the dual of *camū'* stands for 'the cups' in the hymus of the Second part of IX *i.e.* 63-114, but *never* in this sense in the first part, *i.e.*, IX. 1-62. (This incidentally is an important point for internal chronology of the Soma Maṇḍala). The difference in the plu., however, is not so sharp and to that extent Gld.'s statement is acceptable, though, of course, *camūṣu sutāḥ* never occurs. Sāy., in the contexts like the present (*i.e.* when *sutāḥ* is present), rightly renders *camrōḥ* with *adhiṣavanaphalakayoḥ*. Consequently, Gld.'s 'pressed in the *camū* vessels' (*ibid.* p. 31) is to be discarded.

1c. *kā'rṣman* = 'that at which one strains or drags onself.' (from √*kṛṣ*), and hence, 'the goal' in a race. According to Grass. 324, the root-meaning would be 'a twisted furrow' (from √*karṣ*). Possibly the goal was marked by

furrows in R̥gvedic times. Sāy.'s explanation '*atra devānām ākarṣaṇavati yajñākhye saṁgrāme*', though based on the root  $\sqrt{\text{karṣ}}$ , is clearly dictated by his ritualistic bias. The loc. is purposely used in the place of acc. to show the undoubted success of the runner into the *kārṣman*; *nī akramit* also further emphasizes the same.

2a. According to Gld. (*ibid.* p. 31 fn. to 2) *vdhni* may mean 'the chariot-driver'; it is not unlikely that the race-image of *rc* 1 is continued in this *rc* too.

Ṛcs 4-6: These three *rcs* present a remarkable similarity to 9.64.5-6 and 4 respy. ; 4 and 5 possess almost a verbatim parallel to 64.5, 6: thus, in the three *pādas* of *rc* 4 viz., the sing. forms *śumbhāmānaḥ*, *mṛjyā* and *pāvate* are only changed to their respective plurals in 64.5, so that either of them becomes an *ūha* of the other! In the same way *sā*, *sōmaḥ* and *pāvātām* of 5 are turned into their respective plu. in 64.6, showing a mutual *ūha*-relation. *Ṛc* 6, as befits a closing stanza, presents the theme of Soma (of course in the sing.) ascending to heaven, whereas 64.4, which begins the *trca*, so to say, refers to the Soma-juices (in the plu.) being produced, with a few verbal differences and *aśvayū*, *gavyayū* and *vīrayū* of our *rc* being turned into corresponding abstract or action nouns *aśvayā'* *gavyā'* and *vīrayā*. Gld. (*ibid.* p. 32) also has casually noted these parallels without comment. A problem here raises itself: which could be the original *trca*? It is, of course, difficult to answer. Yet, taking into consideration the fact that 9.64 is of a composite character, made of different *trcas* put together, one might think that it is the borrower, which is also supported by the fact that the abstract nouns *gavyā'* etc. suggest an artificial and hence somewhat late character. The question, however, must be left open.

5a. *dāśūṣe*: Instead of the literal translation "to the giver (of sacrificial gifts etc.)", something like "to the sacrificer" would be quite justifiable, because by constant Vedic usage, the word had assumed a fixed substantival meaning applicable almost everywhere in the RV.

6a. *divās* must be connected with *pr̥ṣṭhām* as the *saṁdhi* shows.

6b. In place of *gavyayūḥ*, an agent noun in -ū from the denom. \**gavyayā-* = to desire for the *gavyās* (or cow-products), the simple form *gavyūḥ* from \**gavyayā-* = to desire for the *gōs* (or cows) is naturally expected to harmonise formally with *aśvayūḥ* in *a* and *vīrayūḥ* in *c*; this shorter form *gavyūḥ* is quite common in the RV (cf. 1.51.14; 3.31.8...9.27.4 etc.), as also *gavyān* (cf. RV. 9.87.7; 96.1 etc.) from denom. *gavyāti* (from which *gavyū* is derived). The longer form *gavyayūḥ* occurs in the Soma-Maṇḍala only and that two only twice (cf. the other occurrence at 9.98.3), at both these places its use being

*metri causa*, and in the present passage additionally on account of a syllabic harmony with *aśvayúh* and *virayúh*.

From the grammatical point of view, it can be noted that such agent nouns in -ú from denominatives (*i.e.* Pāṇinian *kyac* or *kyan* formations) are a special feature of the Vedic language. As pointed out by Mcd. (VG § 139.4), nearly 80 such forms occur in the RV and about 35 from denom. stems *actually* in use (which shows its pretty living character at that time). Pāṇ. teaches this formation in '*kyācchandasi*' 3.2.170 and gives detailed rules about all the morphophonemic changes accompanying it in 7.4.35-39, which incidentally is an additional proof to show that regarding important features, he analysed the Vedic language as carefully as the post-Vedic. In the light of this, Sāy.'s explanation of *gavyayúh* as '*gā icchan*',—to be punctilious about grammar (which Sāy. often is in the earlier stages of the Bhāṣya)—, is inaccurate and should be replaced by '*gavyāni icchan*'. Of course in the Soma-context a translation like 'desiring for cow-products (such as milk, curds etc.)' would be justified by the actual ritual happenings; we have, however, retained 'desiring for cows', because *gó* by itself often stands for *gāvya* in the Somic idiom; cf. *dyo ná góbhir ajyate* 9.32.3c. etc.

#### Translation of 9.37

1. He, pressed for drink, the bull, the Soma, runs into the strainer, — ( he ) destroying the demons, wishing for the gods.
2. He, the well-seeing, the reddish-brown, the supporter, runs into the strainer, roaring ( to go ) towards the seat.
3. That strong one, the Pavamāna, diversely runs to the shining regions of heaven, — ( he ) the demon-killer, to the sheep's hair ( *i.e.* the strainer ).
4. He, the Pavamāna, has brightened the Sun ( together ) with the sisters on the summit of Trita.
5. He, the Vṛtra-killer, the bull, the pressed out one, the undeceivable Soma, the obtainer of wealth, has flown out to strength as it were !
6. That god, impelled by the poet, runs towards the vessels ; ( he— ), the Indu for Indra with profusion.

#### Notes to 9.37

2c. In *abhi yónim*, the meaning of the acc. governed by *abhi* is that soma roars in order to go towards the *yóni i.e.* the seat; this type of acc. of

purpose with the ellipsis of the infinitive of a suitable verb of motion is quite common in the RV (cf. 9.38.6c: *krāndan yōnim abhi priyām*).

3a. due to the presence of *rocanā' divāḥ*, refers to the heavenly form of Soma, while 3c to the earthly one, as the words *vāram aryaḥ* clearly indicate.

3a. *rocanā'* is acc. plu. going with *vi dhāvati*. It is also possible alternatively to take this elliptically, supplying a governing part. like *rocayan* going with Soma, with the meaning '(lighting) the lights of heaven' as Gld. (*ibid.* p. 32) has done. Sāy.'s paraphrase of *rocanā'* as *rocakaḥ*, taking the word to be nom. sing. masc., is artificial and against grammar, because there cannot be a masc. agent noun ending in *-anā'*. In this he appears to follow VM (cf. his paraphrase: *sa...rocanaḥ pavamānaḥ*, MS p. 319). As this *pāda* refers to the heavenly Soma and 3c to the earthly one, *rocanā'* as acc. plu., referring to the heavenly places, fully balances the object *vā'ram* in c, which suggests the sacrificial place.

4a. *tritätsya* is connected by Gld. (*ibid.* p. 32) with both *sā'navi* as well as *jāmibhiḥ*, the latter in that case referring to the fingers; *sā'navi*, according to him, refers to the sieve on the basis of *yād dya ēṣi sānavi* 9.50.2c. Sāy. takes *sā'nu* to stand for the sacrifice of the great sage Trita. (cf. his paraphrase: *tritätsya sānavi samucchrite yajñe*). The alternate explanation of Gld. is somewhat artificial; besides, the placing of *ādhi* between *tritätsya* and *sā'navi* clearly indicates that both the words go together. Moreover, an adnominal like *ādhi* usually follows the word it governs, but it is placed before it, in case the latter is connected with an adj. or a gen. preceding it. (cf. *divās pṛthivyā ādhi* 9.31.2, *gauri' ādhi* 9.12.3 but *samudrāsyā'dhi viṣṭāpi* 9.12.6b).

4c. The construction of *jāmibhiḥ* is a difficulty. Sāy. takes the word to refer to the rays or lustre of Soma, who accompanied with the same (where *sahā* = *sahituh*!) illumines the Sun. To take it with *tritätsya* involves a *dūrānvaya*. Besides, the separation of *sahā* from *jāmibhiḥ* is also unusual. The easiest thing under the circumstances is to follow VM, from whom Sāy. has taken his clue; cf. VM's paraphrase: *pavamānaḥ ārocayāt | anyais tejobhis saha sāryam* | MS p. 320. That Soma illumines other heavenly bodies along with the Sun is just natural.

5c. In *vā'jam iva*, the *upameya* seems to have been intentionally dropped, or perhaps was not at all intended. In the latter case the meaning would be something like the *utprekṣā* of the classical period: the Soma has flown out strength as it were, so strong is the flow! Or following Sāy., one may supply *kalāsam* as the *upameya*. Gld.'s rendering is: the Soma has as it were flown to the prize of success (*ibid.* p. 32).

6c. *mamhānā* is clearly instr. sing. of *mamhānā*, fem. abstract noun (from  $\sqrt{\text{mamh}}$ ) meaning 'willingness' according to Mcd VG§374 p. 264. The meaning, however, is better settled by the fact that it varies from 'gift' 'liberality' (cf. *spārkhā' devāsya mamhānēva dhenōh* 4.1.6) to 'greatness, power' etc. (cf. *ubhē sū'ryasya mamhānā yājatṛe* 3.31.17), which meanings are noted by Grass. 969 f. The root *mamh*, however, in the Soma-context means 'to give gifts etc.' cf. *śū'ro maghā' ca mamhate* 9.1.10; cf. also Soma's epithet *mamhayādd-rayih* 9.52.5; 67.1, though the meaning 'greatness, power' is not excluded cf. *tējīṣṭhā apō mamhānā pāri vyata* 9.70.2; here too, the 'greatness' probably lies in 'profuseness'. Our translation of 9.37.6 is particularly guided by these considerations. The poet intended to bring out the marvel of Soma's profuse flow for Indra, as he is already stimulated by him (cf. *kavīnēṣitāh* in a).

Sāy. takes *mamhānā* in the sense of '*mahān*' i.e. as an agent-noun, which is unnecessary and clearly against grammar, in the same way as his interpretation of *rocānā'* in 3a (discussed above). Here also, he has clearly followed VM (cf. the latter's wording: *indur indrāya mahān iti* MS p. 320). One can safely neglect this interpretation. Its only incidental importance is that its adoption from VM is a sufficiently clear indication that Sāy. of the IX Maṇḍala has borrowed a lot from VM.

#### Translation of 9.38

1. This indeed, the (well-known) male *par excellence*, (speedy like) a chariot, runs along the sheep's hair; — (he), going to thousand fold strength.
2. Trita's wives (i.e. the fingers) send (onwards) this tawny-brown Indu with (pressing) stones for Indra for drink.
3. Him, that (well-known Soma), groom the ten busy tawny (ladies), by whom he is beautified for exhilaration.
4. This, that (well-known Soma) sits among the human (clans) like a falcon; — (he), going like a lover to the woman.
5. This, that (well-known) exhilarating juice, Heaven's child, looks below; — (he) who (as) Indu entered the hair (strainer).
6. This, that (well-known Soma) pressed for drink, the tawny-brown, the Supporter, runs roaring towards the dear place.

#### Notes to 9.38

1b. There is probably a word-play on *rātha*, signifying both 'a chariot' and 'quick going' from  $\sqrt{r} + \text{tha}$ . This requires a hazardous but reasonable

conjecture that the word may be derived from the strong grade of  $\sqrt{r}$  + term. *tha* by a metathesis i.e. *dr* + *tha* > *rā'tha* or *rāihar*, the latter from surviving in *ratharyati*, 9.3.5a.

2b. *ādrībhiḥ...hinvanti*: That Soma is sent on by stones and not by praises is a bit of a novelty; he is *pounded* and not *sent on* by the stones, though of course the latter activity is a consequence of the former.

3a. *haritah*, being in fem. gender, suggests the tawny ladies i.e. the fingers.

3b. *marmrjyānte*, intens. pres. 3rd pers. plu., is definitely active here, because it is the fingers (*haritah*) which groom the Soma (*their* being groomed being totally out of question), the Ātm. suggesting that the activity is to *their* advantage, because Soma is the male *par excellence*; consequently *śūmbhate* is passive as Soma is *being* beautified (though at 9.2.7 *śūmbhase* is used reflexively).

4bc. The *upamāna* '*gācchan jāvāḥ*' does not harmonise with the *upameya* '*eṣḍh.....sīdātī*'. The meaning then is that Soma *first goes* to the human clans with that love and urge with which a lover goes to his beloved and then sits down among them after the manner of the swooping of a falcon. In this case, *gācchan* = *gatvā* as it were, or in other words, the action of 'going' precedes the action of 'sitting'. *gācchan*, however, can also be taken with *eṣḍh* in *a*, though that makes no substantial difference for the final meaning. Sāy.'s comment in this connexion, viz., '*sa yathā...kāmapūranāya gūḍho gacchati tadvad ity arthah*' envisages a picturesque yet purely imaginary situation, for which (especially to justify the epithet *gūḍhaḥ*) there is no indication in the original.

5a. *mādyah* is active; cf. note to *mādyam mādam* 9.6.2 a. (Soma-Hymns I.31)

5b. *āva caṣṭe*: The Ātm. in all likelihood suggests Soma's divine power. The activity of 'looking down' clearly signifies the heavenly Soma, being characterized as Heaven's child. The poet expresses wonder at the fact that he who, as Indu, once entered into the strainer, has now risen to heaven and looks below! For a somewhat similar yet essentially different distinction between Soma and Indu cf. 9.12.5 and notes to it (Soma-Hymns I.63).

### Translation of 9.39

1. O (thou) possessed of great praises, (being) quick, flow around with (thy) dear form (there), where the Gods might thus speak: ('indū, flows for us'!)
2. Fully preparing the unprepared (drink), bringing food for people (O Soma), flow out shower(s) from heaven.



3. The pressed out (Soma) goes into the strainer, bearing lustre with (his) strength; — (he), the well-seeing, illuminating (everything).
4. This is he, who, speedily coming from heaven, has trickled into the strainer, into the river's wave.
5. Worshipping the distant (gods) as well as the near (ones), the pressed out (Soma), the mead, is sprinkled for Indra.
6. (The priests), being (*i.e.* sitting) in order, have praised (the Soma); with the pressing stones, they urge on the reddish-brown (one); (O gods), sit on the sacrificial altar (lit. the place of *ṛta*).

## Notes to 9.39

1a. *brhanmate* : *mati* = 'prayer' or 'song' all along in the RV, at least in the Soma-hymns. The meaning 'intelligence', therefore, is not admissible here. Gld.'s translation '*hochgesinnt*' (= high-minded, *ibid.* p. 32) agrees with this principle but appears a bit too literal.

1c. *brávan* is a *hapax*; subj. 3rd per. plu. and not pres. part. as Sāy. and Gld. (*ibid.* p. 32) take it; the part. form would have a different accent, *viz.* on the part. term. —*ánt* (*cf.* *bruván* in *indur indra iti bruván* 9.63.9c.). Further, on the strength of *indur indrāya pavala iti devā'so abruvan* 9.101.5ab, where the words of the gods are actually quoted, one can supply to *brávan* (which is trans.) an objectival clause like '*indur indra iti*'. Sāy. wants to put the word '*yátṛa devāḥ*' in the mouth of Soma on the basis of the SV, which reads the easier *bruván* in the place of the problematic *brávan*. Gld. supplies 'they' as subject for *brávan*, which may refer to the priests, for want of any specification on his part. The presence of *yátṛa* accents *brávan* which, as a subj. has the *guṇa*-vowel, and the root is accented; in the pres. part., obviously, there would be no *guṇa* and the accent would be on the term. —*ant*, because the root belonging to the 2nd or *adādi*-group gets no *thematic a* (*i.e.* it is not *adupadeśu* and hence the term. would be accented *cf.* Pāṇ. 6.1.186). Of course, all this requires *iti* to be taken elliptically, because one can not disregard the significance of the forms *bruván*, *brávan* (occurring here) and their accent.

1b. *priyēṇa dhā'mnā* may refer to Soma's purified form as Gld. (*ibid.* p. 32 note to 1b) suggests. That *dhā'man* can mean 'form' is well suggested by this passage, though it may not be true for every occurrence of the word.

3b. *djasā* can also be connected with *eti* as Sāy. has done.

3c. *vīrocāyan* is elliptical requiring an object; Sāy. supplies *devān*. A choice is actually difficult, since Soma is said to have illuminated the ancient lights (9.36.3), the Sun, the heaven and the earth (9.85.12), the heavenly lights (9.85.9), the Uṣas (9.83.3) and so on. The suggestion is that though Soma is of sharp sight (*vīrocāṣṣāṇaḥ*), he still illumines everything, of course superflously, for himself!

4a. *divās pāri* is to be taken together; Soma has come from heaven to the earth, in a quick gait.

4b. *raghuyā'mā*, regularly accented Tat, the word *raghū* occurring in some Rgvedic comps. as in *raghūvartaniḥ* (9.81.2); *yā'man* should be taken in a subjective (*kartari*) sense meaning 'one who goes'. In a *bhāve* sense the comp. would be a Bah., which would go against accent. The later word *laghu* (only a 'la-dialect' variation of *raghū*) has retained the meaning 'quick' in some contexts, even in classical Sanskrit like '*laghu āgaccha*.'

4c. *vī ākṣarat*. The accent on the verb with *vī* unaccented shows that it has been connected with *yāḥ* in a. The principal clause of course is *ayām sáh*, to which a suitable verb like '*asti*' is to be supplied in the translation, though the vedic idiom does not require it.

5ab. *parāvātāḥ*, acc. plu., is formed regularly according to Pāṇ. 5.1.118., which derivation helps in its interpretation also; (cf. note on *pravāt* in Soma-hymns, I. 32). The word *arvāvāt* though similarly formed presents some difficulties; Grass (WR 119) separates *\*arva*, which is not available in the RV. It is significant that *arvāvāt* always occurs in opposition to *parāvāt*, showing the same contrast as that between *arvā'c* and *parā'c* (cf. Grass 117f.) or that between *arvācī* (1.107.1) and *pārācī* (1.191.15). This standing contrast between the two and a comparison of *arvāñc* with regular forms like *udāñc*, *pratyañc* etc. confirm Grass's analysis, viz. *arva* + *añc*, where, *\*arva* is most probably a defunct upasarga, in which case Pāṇ. 5.1.118. becomes easily applicable to the form *arvāvāt*. The latter is obtained by analogically lengthening the first —*va* of *arvāvāt*, perhaps under the influence of *parāvāt*, or on grounds of rhythm, three consequent short syllables not being tolerated by the earlier Vedic language.

As pointed out in the note on *pravāt* referred to above, according to Pāṇ. *upasargāc candasi dhātvarthe* 5.1.118, *vāt* is added to *upasargas* to show a dhātvartha, modified by the sense of the *upasarga* concerned. So *parāvāt* and *aravā* can mean respectively distant and near places or even 'persons or gods placed in them'. Thus *parāvāt* = *parā sthitaḥ* and *aravāvāt* = *arva samīpe sthitaḥ*.

This meaning well fits the present context. Grass (1293) under *ā vivāsan* pres. part, however, followed by Gld. (cf. the latter's trans., 'who attracts from near and far' *ibid* p. 33<sup>1</sup>), takes *parārdātāḥ* as abl. sing. and supplies the acc. *īndram* to *ā vivāsan*. The advantage of the interpretation based on Pān. is that *parārdātāḥ* etc. by themselves can mean 'the distant staying (gods)' etc.

5a. *ā vivāsan*: Sāy. at 1.12.9 treats this as the pres. part. of the des. from  $\sqrt{vā}$ , whereas Grass (1293) takes it to be from  $\sqrt{van}$  or its side-form (i.e. *Nebenform*)  $\sqrt{vī}$ . From the interpretational point of view the des. of  $\sqrt{van}$  is better, giving the sense 'wishing to love or win' etc. 'Worshipping', however, well suits the Soma-context.

### Translation of 9.40

1. Being purified, the active (Soma) has overcome all enemies; (the priests) beautify the singer (i.e. Soma) with songs.
2. The red (one) has mounted the seat; may the male *par excellence* (lit. the bull), the pressed out (Soma) go to Indra! He sits on the firm (i.e. heavenly) seat!
3. O Indu, flow out for us, indeed, great thousandfold wealth towards us, from all sides, O Soma!
4. O flowing Soma, O Indu, bring hither all shining (wealth); obtain thousandfold food.
5. Such (thou), while being purified, bring hither wealth for us and good heroic sons for the praising (poet); increase the singer's songs!
6. Being purified, O Indu, O Soma, bring here doubly-increasing, praiseworthy wealth, O Indu, the male *par excellence* (lit. the bull).

### Notes to 9.40

1a. *abhi akramīt* would literally mean 'marched towards' etc. i.e. attacked or defeated. This is confirmed by passages like *paṇi'n ny ākramir abhi*, 10.60.6c.

1c. *dhītibhiḥ* is paraphrased with *aṅgulibhiḥ* by VM (MS p. 321), which is not necessary, because *dhītis* or praise-songs are capable of purifying Soma; Sāy. also alternately accepts for *dhītibhiḥ* the meaning '*stutibhiḥ*' (along with *karmabhiḥ*).

The point in c is that Soma, himself being a *vīpra*, would appreciate his beautification by the priest's songs.

2ab. *ā' ruhaḥ* is neither inj. nor subj. as Gld. (*ibid.* p. 33) and Lūd (cf. his translation of this *rc*: 'may the red one ascend his place,' *Varuna* I. 223) have understood it, but just aor. 3rd person sing. This formation is specially noted by Pān for the Veda along with other parallel ones, which proves the correctness of this view (cf. *kṛmṛdṛpuruhibhyaś chandasi*, Pān. 3.1.59, according to which a weak but accented thematic *a* is optionally added to  $\sqrt{kṛ}$  and other roots including  $\sqrt{ruh}$  to form the aor.). Both Mcd (VG for Students p. 414) and Whitney (Roots p. 143) note the form as aor. Moreover, Soma's physical ascent to the *yōni* is in the hands of the priests and requires no prayer! His going to Indra *does* require it and *gámat* in *b* can be taken to be a subj. as Gld. and Lūd. have done). The last *pāda*, however, visualises Soma actually sitting on his *dhruvā sādās* = the firm *i.e.*, permanent seat, (which, as Lūd has convincingly proved, *ibid.* p. 223, refers to his heavenly seat) and in that case *gámat* may be an aor. and signify a recent past; but in that case the accent must be on the term. *i.e.* -*at*. If, however, we insist on taking it as subj., in which sense the form almost always occurs in the Veda — Mcd *ibid.* p. 379 and Whitney, Roots p. 34 record it as such — we have to say that in *b* the poet requests Soma to go to Indra and immediately visualises his sitting on the seat in Heaven (where Indra dwells), as described in *c*. The suggestion is that Soma so quickly grants the devotees prayer!

Sāy., probably influenced by *sīdati* in *c*, construes both *ruhaḥ* and *gámat* as present, taking advantage of the general license for Veda given by Pān. in *chandasi lunlingliṭaḥ* 3.4.6, according to which the imperf., aor and pres. can be used to signify any tense or mood. VM also (MS p. 321) interprets similarly; cf. his wording *ārohati...gacchati cēndram*. But he generally interprets *gámat* as signifying a prayer, wish etc. *i.e.* as a subj., though he is not consistent about it; at 1.1.5 he takes it to be an imperative, at 1.5.3 as a subj. and so on.

3b. The dat. *asmābhyam* makes it clear that *naḥ* in *a* has to be taken as acc. plu. to avoid tautology, showing the destination of the action *pavastva* in *c*, so that the meaning would be: let Soma flow wealth to us, for us (*i.e.* for our sake). This, however makes it difficult to avoid the cumbrous wording of the translation.

*Rcs* 4—6 form a regular *trca*, having the usual unity of metre and contents (each *rc* being a prayer for wealth). Certain words are repeated: *punāndh* in *rcs* 5, 6 (being replaced by *pavamāna* in *rc* 4), *ā' bhara* (in all the 3 *rcs*) and *rayim* in *rcs* 5, 6 (replaced by *dyumnā'ni* in 4). The presence of many of these words already in *rc* 3 might have presented a fitting opportunity to put this

*ryca* immediately after it. It is even possible that *ryc* 3—6 formed an independent unit of four *ryc*s, for which there are few parallels.

4b. In *ā' bhara*, *ā'* should independently get its usual sense of 'hither'.

4c. *vidā'h* : Subj. 3rd pers. Sing. of  $\sqrt{\text{vid}}$ , to obtain (=  $\sqrt{\text{vind}}$ , of the *tudādi*-group), the nasal being lost irregularly, especially because the root is not accented. The absence of radical *guṇa* and accent on *-ā'* definitely indicate that the thematic *-ā-* is the Pāṇinian *śa* (cf. *tudādibhyaḥ śaḥ* 3.1.77). cf. Sāy.'s interesting grammatical note on this at 1.36.14 *d* (*vidā' devēṣu no dūvaḥ*) where *vidāḥ* has to be taken in a causal sense: '*vidḥ lābhe | asmād antarbhāvitanyarthāt leṭi sipi 'leṭo'dātau*' (Pāṇ. 3.4.94) *iti āḍāgamah | tudādītvāt śaḥ | 'śe mucā-dīnam*' (Pāṇ. 7.1.59) *iti num na bhavati 'anliyam āgamaśāsanam' iti vacanena tasyānityatvāt | 'itaś ca lopah...*' (Pāṇ. 3.4.97) *iti ikāralopah āgamānudāttatve vikaraṇasvaraḥ |* Poona Edition of RV, Vol. I. p. 274.

This *pāda* is repeated with *kṣārā* replacing *vidā'h* as '*kṣārā sahasrīṇir tṣaḥ*' 9.61.3 c, which incidentally supports taking  $\sqrt{\text{vid}}$  in the sense of obtaining, in preference to that of knowing.

5. A distinction between *stotr'* in *b* and *jaritr'* in *c* is apparently intended. The former means 'the composer of praise-Songs' (lit. the praiser, from  $\sqrt{\text{stu}}$ ), whereas the latter signifies a regular 'Singer.' For the meaning of  $\sqrt{\text{jr}}$  cf. the description of a poet-artist singing in honour of the Aśvins: *eśā syā kārūr jarate sūktair dgre budhānā uśāsām sumānmā* 7.68.9 ab.

6b. *dvīdārhas* a regularly accented Tat. (according to the usual *kṛduttara-praktisvaratva*, laid down by Pāṇ. in 6.2.139) with *bārhas* as the second member from  $\sqrt{\text{brh}}$ , to increase, grow thick etc., attested in the RV in two intensive forms with *ūpa*; cf. *ūpa barbrhi* 10.10.10 c and *ūpa barbrhat* 5.61.5 (in both the passages the context being that of a woman, 'extending' or 'stretching out' the arm to a hero); *bārhas* then means 'growing, thriving' etc. Now 'growing in two places' signifies (wealth) 'produced by heaven and earth', as suggested by *divās prthivya' dāhi bhavē'ndo dyumnavārdhanaḥ* 9.32.2 ab. The adverbial sense 'twice or doubly growing' is excluded by accent, which should be on *dvi* in that case; *dvīdārhas*, masc., occurs as an epithet of Agni, Rudra and Uśas, and clearly possesses slightly varying senses belonging to its main sphere viz. 'growing in or for two places or things' etc., as pointed earlier.

6c. *indo* as vocative following another voc. viz. *vṛ'ṣan* at the beginning of the *pāda* ought to receive the accent (i.e. udātta) on the first syllable (because the first one is considered to be *avilyamāna*, and the second as being at the *pāda* beginning: cf. Pāṇ. 8.1.72). Its absence signifies that *vṛ'ṣan* and *indo*

form a syntactical unit (*i.e.* they are in *sāmānādhikaranya*): Pāp.'s two well-known rules *viz.* *āmantritaṃ pūrvam avidyamānavat* 8.1.72 and *nāmantrite samānādhikaraṇe sāmānyavacanam* 8.1.73 clarify this type of accentuation. For the purposes of 8.1.73, however, *vṛṣan* should be taken to be the main word (*sāmānyavacana*) and *indo* as the qualifying word. It is difficult to express this in translation, because the exact root-meaning of *indu* is not available (Haskell: *Vocative-Accent in the Veda*, JAOS 11.57 ff. and Del. *Alt. Syn.* § 21 pp. 33-35 have well discussed the problem of vocative-accent in the Veda).

#### Translation of 9.41

1. ( We praise the Somas ), who, agile, vigorous, quick like the moving ( rays ), have stridden on, striking away the black skin.
2. We highly think of ( Soma's ) grace, having overcome the irreligious Dasyu(s), having gone beyond the unassailable barrier.
3. The sound of the impetuous Pavamāna is heard like ( that ) of the rains ; the lightnings move in heaven.
4. O Indu, ( when ) pressed, flow out great food possessing cows, possessing gold, possessing horses ( and ) possessing strength.
5. Such ( thou ), O active one, flow on ; well fill in the great Heaven and Earth with rays, like the Sun and the Dawn.
6. O Soma, with ( thy ) stream bringing happiness to us, flow-around from all sides like the ( river ) Rasā to the ( Heavenly ) Summit,

#### Notes to 9.41

1. The *rc* is elliptical ; Sāy. supplies '*somāḥ*' to the various adjectives and then remarks '*iān stuta iti śeṣaḥ*'. The use of the words '*ayā'saḥ gāvaḥ*' ( on which see notes below ) and of the verb *ākramuḥ*, all belonging particularly to the Viṣṇu-mythology ( *cf.* 1.154 6b. quoted below... ) and Viṣṇu's famous epithet *urukramāḥ* suggest a similarity between the lustrous Soma's and Viṣṇu's rays. This is intended specially to glorify Soma. Moreover, the activity of killing the 'black' skin in *c* requires that Soma be presented in his light-possessing aspect.

1a. *gā'vaḥ* may here have the same sense of ' rays ' ( *lit.* the going ones ) as in *yātra gā'vo bhū'riśṛṅgā ayā'saḥ* 1.154.6b, where the word *ayā'saḥ* also occurs, for which see below.

1b. In *ayā'saḥ* the base is not *ayā*, but *ayā's* as the occurrence of the acc. sing. *viz.* *ayā'sam* in RV ( 9.89.3, 4 ) shows: *Cf.* *Mod Vedic Reader* p. 36. It can be analysed as *a + yā's*, where the second member is a root-noun from the

causal of  $\sqrt{yas}$ , 'to strive', 'to strain' etc.; cf. also Grass 97; the accent confirms the *nañ*-Tat dissolution. The meaning 'active', 'agile' (cf. Grass 97) or 'one who quickens', however, is arrived at by a slightly round-about progress: the root-meaning 'those who do not make (themselves) strive' leads to the meaning that 'they are naturally active.' This meaning is confirmed by 9.89.3, where Soma is called *mādhvo ayā'sam* (= the quickener of mead), by 89.4 where the horse is called *ayā's* (= quick) and by 1.168.9 and 169.7 where the phrase *ayā'sām marūtām* clearly refers to the active nature of the Maruts.

2a. *suviṭṭsya* is analysed by Sāy. as *su + ita*, past pass. part. of  $\sqrt{i}$  at 1.38.3; the 'v'-glide in *suviṭṭ* (also required by metre) is explained by him as a Vedic license noted by Pāṇ. in *chandśy ubhayathā* 6.4.86, which lays down that the vowel of *bhū*, *su* and *dhi* may turn into *y* and *y* resp. or a corresponding glide *w* or *iy* may substitute it. The accent of the comp. can speak both for Tat. as well as the Bah. dissolution but the R̥gvedic evidence shows that it is generally a Tat.: the opposite word '*duritṭ*' is a Tat.

— *manāmahe* is a verb of frequent occurrence in the RV and a consideration of different passages shows that it does not always mean merely 'to think' but also 'to think with a view to praise' (cf. *agnēḥ stōmam manāmahe* 5.13.2 etc.), or express gratitude for favour received, or even to think of the god's grace in anticipation of receiving it: cf. *rā'dho....savitūr...prasavē manāmahe* 1.159.5ab; also *tād vo manāmahe sūktaiḥ* 7.66.12, where some such substantive as *dhanam* is to be supplied to *tād*, for which devotee's prayer is offered. In the present context the fact of the devotee having conquered the Dasyus expressed in *c* makes it clear that the devotees think of the 'gracious' Soma, both with gratitude as well as with a view to offer a good prayer to him. But the question is: can we take *āti* with *manāmahe*? In all the occurrences of this verb, *āti* is never connected with it and moreover *ati*  $\sqrt{man}$  can even mean 'to think beyond' (i.e. 'not to care for' or some such thing) which clearly is not intended. Hence it is better to take it adnominally going with *sétum*; the instances of adnominal use of *āti* are available as in *pūrvī'r āti kṣāpāḥ* 10.77.2 (= 'through many nights' cf. Mcd VG §59 p. 416ff); in the present passage used with *sétum*, it gives good sense viz. 'beyond the *sétu*' which does not possess the Upaniṣadic sense of 'bridge' but its primary sense (from  $\sqrt{si}$ , to bind) of 'bond, impediment', that has got to be crossed or overcome, and is *durāvya* in this particular case. This sense of *sétu* is attested in the following among other passages '*mā' naḥ sētuḥ śiṣed ayām*' 8.67.8a (= 'may this bond not bind us!'). The fact of the devotee having overcome the Dasyu, mentioned in 2c gets better significance, if 2b states that the devotees have gone across or

beyond (*dhi*) the unsurmountable bond or impediment presented by the enemy, for which a grateful prayer is contemplated in 2 a.

5c. *uṣā'h* means 'the rays' according to Sāy., who takes the root-meaning of the word from  $\sqrt{vas}$ , 'to shine.' Hence his paraphrase "as the Sun fills the days with his rays." This, however, requires *uṣā'h* to be taken irregularly as acc. pl. Instead, it is simpler to take both *uṣā'h* and *Sūryaḥ* as the *upamāna* for Soma.

6c. *sdrā rasā' iva* is an intentional sound effect. It is not clear whether *sdrā* has *viṣṭāpam* as object or whether a new one is to be supplied. *viṣṭāpam* by itself is difficult to interpret; connected with the gen. *samudrāsya* it means 'a high place in the heavenly ocean' (cf. Grass. 1309, *viṣṭāp* metaphorically = ocean's surface; it also means a higher place.); the clue for this is given by *yād vā'si rocané divdḥ samudrāsya'dhi viṣṭāpi*, 8.97.5ab, where Indra is invited to come even though he be in the ocean's *viṣṭāp*, in the shining heaven'. *rocané divdḥ* 5 b, as well proved by Lüders (*Varuṇa* p. 66f and 71 f), means 'the highest firmament, the place where gods reside'. Thus *samudrāsya viṣṭāp* in association with *rocané divdḥ* naturally stands for a higher part (the wave-crest) of the heavenly ocean. But by itself *viṣṭāp* can stand for anything; it might metaphorically even mean the strainer into which the Soma flows. But the occurrence of *riḍasya viṣṭāp* in 9.34.5 a and *bradhndasya viṣṭāp* in 9.113.10 b points to the heavenly *viṣṭāp*. In that case, one can take *viṣṭāpam* with *rasā' iva*: Soma should flow to the strainer like the river *Rasā*, the mythical river, to the crest (probably of the heavenly ocean).

Here, too, there is another uncertainty viz. the identification of the *Rasā*. For the present passage Grass. 1154 understands it to be 'a mythical river flowing around the Earth and air' (but the reference to *viṣṭāp*, as suggested above, might signify a heavenly stream). In the *Saramā-Paṇi-Sūkta* (10.108), it is stated that *Saramā*, having travelled long stretches (rc 1), crossed the waters of *Rasā* (rc 2) to reach the country of the Paṇis. According to W. Wüst (*Geiger Comm. Volume*) the word *dlakam* in rc 7 of the same hymn is the name of the capital of Paṇis (who were Irano-Scythians); other identifications of the Avestan Razha (which is an exact phonetic counter-part of the Vedic *Rasā*) such as the Tigris (according to Darmesteter ZA II. 382) and *Yaxartes* (by Geiger OIK.34 seq.), both referred to by H. Reichelt (*Avesta Reader* p. 105, Strassburg, 1911) might suggest that an earthly river is meant in the RV too. In the absence of any further clue, however, its occurrence in a Soma-hymn, where earlier the heavenly form of Soma is mentioned (cf. 9.41.5), a mythical heavenly river could possibly be the nearest approach to reality. Sāy.'s '*rasā' iva*'



= *rasena iua* ' is necessitated by the fact that no earthly river named *Rasā* was clearly available in Puranic or Vedic records.

#### Translation of 9.42.

1. Creating the Heaven's lighted (spaces), generating the Sun in the waters, the reddish-brown ( flows on ) clothing himself in milk and waters, . . . .
2. This ( Soma ), the God ( brought ) from the gods by the ancient hymn, ( when ) pressed, flows in a stream.
3. The Somas of thousand-fold strength flow for the well-grown, impetuous ( Indra ) for the obtainment of strength.
4. Milking the eternal milk-( like juice ), he indeed is poured into the strainer ; roaring ( he ) has created the gods.
5. Towards all cherishable ( things ), towards the Rta-increasing gods, Soma runs being purified.
6. O Soma, ( when ) pressed, flow for us abundant food, having cows, having heroes, having horses, ( and ) having strength.

#### Notes to 9.42.

1. This *rc* is elliptical ; a verb like *pavate* may be supplied ; Sây. connects it with the next *rc* ; cf. his comment, '*pavata ity uttaratra sambandhaḥ.*' Both constructions ultimately mean the same thing.

1a. By *rocanā' divó* Sây. and VM (MS. p. 321) understand the heavenly stars. Lüders ( *Varuṇa* pp. 66-71 ) has, as noted earlier, convincingly demonstrated that *rocanā* as noun accompanied generally by *divāḥ* stands for ' the invisible heaven ', or ' the lighted space ', where the gods dwell and from where they are invited to the sacrifice ( cf. 1.49.1 = 5.56.1 = 8.8.7 ; 8.10.1, *divó vā rocané santi devāḥ* 3.6.8, etc. ) ; in a further discussion on *rocanā* as adj. ( *ibid.* pp. 71 ff ) and occurring without the word *divāḥ*, he fixes the usual meaning ' shining ' etc. ; but this meaning is more available in the AV, whereas in the RV there are only a few passages like 3.5.10 conforming to this. In the passage under discussion, however, the meaning ' shining ( spaces ) of Heaven ' is quite suitable ; Lüd. accepts this for 9.37.3 '*sá vājī' rocanā' divāḥ pávamāno ví dhavati*', where Soma is said to run through the Heaven's bright spaces. Here he is said to have created them. VM's meaning ' stars ' etc., though a likely guess, need not be accepted for want of corroborating evidence.

This settles that in *rc* 1 the heavenly Soma is described ; and in that case *apsá* in *b* can refer to the heavenly waters, for Soma cannot certainly be said to

have created the Sun in the earthly waters ! This is supported by the convincing treatment by Lüd. of the existence of 'heavenly waters', which are meant when gods like Varuṇa are said to dwell in them (cf. especially his discussion on *samudrā*, *ibid.* pp. 111-121).

2b. The *saṁdhi* in *devébhyas pári* shows that *pári* has to be taken adnominally with *devébhyah*, abl. pl., dat. pl. being excluded as *pári* is never used with that case. Thus *devébhyas pári* would mean 'from around the gods': on the adnominal use of *pári* with the abl., cf. Mcd VG § 606a p. 420 f. and the examples given by him: *divás pári* (1.47.6) 'from the sky (which is) around'; *támasas pári* (1.50.10) 'from the surrounding darkness'. This construction of *pári* with *divás* involves an ellipsis in the passage under discussion and preferably a suitable past. pass. part. has to be supplied; *sutáḥ* from *c* would not do, because 'pressed from around the gods' hardly gives any sense. We can conveniently supply *ābhṛtáḥ* or a similar part., taking a clue from the legend of Soma's descent from Heaven; 9.113.3a actually mentions that *sū'ryasya duhitā'* brought down (*ābharat*) the rain-grown *mahiṣā* (i.e. Soma), obviously from heaven; *prainéna mánmanā* in *a* harmonises well with this idea, because *sū'ryasya duhitā'* as already pointed out by Gld. (Komm. p. 141) personifies the Muse of Poetry, which can also be expressed with '*prainā mánma*'. This is further corroborated by the legend in the Śat. Br. (3.2.4.1) which mentions that *Gāyatrī* (which is nothing but the ancient hymn), while bringing Soma to the gods, was on the way stolen by *Viśūvasu*. The gods, however, got Soma back by sending *Vāk* to the *Gandharvas*. This is a mythological variation of the R̥gvedic *hotṛ*'s belief that Soma was brought down on earth by 'the ancient song.'

The present *rc* with a little variation is repeated at 9.3.9 *ab*, which Bloom. (Rep. I. 405) rightly characterises as a possible "*āha* form patterned" after the present *rc*. Sāy.'s interpretation, which takes *pári* with *pavate* involves a sort of *dūrānvaya* and hardly gives any striking sense and is, moreover, excluded by the *saṁdhi* in -s *pári* as pointed out earlier.

3a. *tū'rvaye*, dat. sing. of *tū'rvī*, which is a *hapax* in the RV and is derived from  $\sqrt{tr}$  + the term. *ā*, further extended by -i (cf. Burrow, Sanskrit Language, p. 183), meaning 'one who crosses (*tarati*) or goes beyond obstacles or enemies'. The activity of overcoming is usually associated with Indra and in that very context  $\sqrt{tūrv}$  occurs in *vrtrám yád indra tū'rvasi* 8.99.6 *d*; in 1.100.5c *sāni|obhīh śravaṣyā' nītū'rvan*, however, the meaning of *tū'rvan* as an epithet of Indra is a bit different; Prof. Velankar (JUB. [Sept. 1949] XVIII.16) translates it with 'performing his exploits....' etc., adding in the foot-note to 5c, ' $\sqrt{tūrv}$  (secondary from *tr*) to overpower, control, hence perform.' This, however,

does not disturb the conclusion that *tā'rvī* in our passage stands for the *Vrtra*-killing impetuous Indra, for whom Soma flows and who increases *i.e.* grows strong by the Soma-drink ; *cf.* also the other epithet in the same *pāda viz.*, *vāvr̥dhānā'ya*, which typically expresses the effect of the Soma-drink on Indra. Sāy. together with VM (MS. p. 321) takes *tā'rvī* as an adj. to *vā'jasātaye*, which is pointless.

4a. *duhānāḥ* can be taken in the sense of 'habitual activity' or 'tācchilya', in which sense the term. *ānā* (*i.e.* *cānaś* as distinguished from the pres. part. term. *ānā i.e. sānac*, *cf.* Pān. 3.2.129) is added. The meaning is that Soma brings out the *pāyaḥ* or milk-like juice since of yore ; hence the latter is *prānā* or eternal.

*duhānāḥ* might even be taken in a passive sense, the form being participial, where Soma, the indirect (*akathita*) object of √ *duh* has become the passive agent and the direct (*pradhāna*) object *viz.* *pāyaḥ* is retained in the acc. case (*cf. gaṇe karmani duhyādeḥ...etc.*) ; in that case, *ab* would be translated : 'being milked into the eternal milk, (Soma) is poured into the strainer.' The construction, however, may appear pedantic for the R̥gvedic language.

4c. This is the only passage where Soma is said to have created the gods.

5b. *rtāvr̥dhaḥ*, acc. pl. of the comp. ending in the root-noun *vr̥dh* and not in the derivative *-vr̥dhā* as the accent shows ; —*vr̥dh* can be taken in either an active or causal sense, *i.e.* *rtam* or *rtena vardhante* (*svayam*), or *rtena vardhayanti* (*yajamānām*) being the respective dissolutions. In the context of *vā'ryā*, *rtā*-increasing is preferable, because when *rtā* or sacrifice (which can be the meaning of the word in such passages) prospers, good things would naturally follow in its wake.

#### Translation of 9.43.

1. Who, the impetuous one, is groomed with milk like a horse, for the sake of exhilaration ; —him we clothe with songs.
2. Him beautify all our songs, as formerly, longing for protection,— (him) the Indu, for Indra for drink.
3. Decorated by the songs of the singer Medhyātithi, the impetuous Soma, marches on, being purified.
4. O flowing Soma, O Indu, obtain for us well-shining wealth, possessed of thousandfold lustre.
5. Indu, moving towards prize, like a horse, profusely roars in the strainer, when, longing for the gods, he has flown over (into it).
6. Flow for the obtainment of strength, for the prosperity of the praising singer ; O Soma, bestow good heroes.

## Notes to 9.43.

**General:** This hymn emphasizes the impetuous or tumultuously delightful nature of Soma ( cf. *haryatā* being repeated in 1b and 3a ), who is presented in the image of a speedy horse roaring and overflowing ( cf. the verbs *kāṇikranti* and *dīṣi dīṣāḥ* in 5 b, c ). To emphasize this aspect, as it were, in offering Soma a prayer for gifts, the Ātm. of the verb  $\sqrt{rā}$  is used and it is also accented for emphasis, as also on account of its immediately following the vocative *sōma* accented at *pāda*-beginning. The *tṛca* 1-3 is further remarkable for putting into special relief the activity of the beautifying Soma. For details, see note to 1c below.

1a. *mṛjyāte gōbhīḥ* : the meaning ' is cleansed with milk ' is an impossibility ; *mṛjyāte* is here clearly used in a metaphorical sense like ' groomed with ' etc. This would go well with Soma's comparison with an *dīya* or speedy horse. Sāy.'s bold paraphrase '*miśryate*' removes all difficulties at a stroke !

1b. For *haryatāḥ* see note on the word at 9.25.4b.

1c. *gīrbhīr vāsayāmasi* : Soma's being clothed in i.e. beautified with songs is the main idea of the *tṛca* 1-3 ; cf. *gīraḥ śumbhanti* 2b and *gīrbhīr pāriṣkṛtaḥ* 3b. Actually *vāsay*, *śumbh*, and *pāri-skṛ* stand for three different aspects of Soma's beautification viz. putting on garments, decorating ( i.e. putting on ornaments ) and completing the whole process by additional decoration. In short, the *gīṛḥ* or the poet's song is naturally the most important factor in Soma-worship.

2a. In 9.2.7ab, the *gīraḥ* are *apasyūvaḥ*, but here they are *avasyūvaḥ*, ' desiring protection or help ', obviously for the sake of the *yajamāna* as well as the singer. The *Vārtikakāra* has pointed out that in the Veda the denom. is used not only when wishing on the part of the agent is concerned, but also when it is for somebody else. cf. *chandasi pareccchāyām kyaca upasamākhyanam*. Thus here *avasyūvaḥ* = wishing help for the *yajamāna* ( and not only for themselves ). It is, however, difficult to say whether this type of semantic change was present in the minds of the speakers of the Vedic language or whether it is an opinion of Kātyāyana. Yet, the *Vārttika* has this much significance that at a pretty early time, though later than Pāṇ., the Vedic denom. and its derivatives in -*ā* were in some cases understood in this way.

4a. *vidā'ḥ* is Subj. 2nd pers. sing. used in an imper. sense ; cf. note to the word at 9.40.4c.

5b. *kāṇikranti* is pres. 3rd pers. sing. of the irregular intens. basis of  $\sqrt{krand}$  viz. *kanikra(n)d* ( noted by Pāṇ. in a long list of irregular intens. forms in 7.4.65 ). It is a favourite verb in the Soma-context ; at times,

it is used for the roaring of Parjanya : cf. *kānikradad vṛṣabhó* etc. 5.83.1, which well supports the meaning 'roaring' instead of mere 'shouting', 'crying' etc. The form can be misunderstood as a 'pl.'; but actually the ending *-ā* of  $\sqrt{kran}$  is assimilated with the *-t* of the 3rd pers. sing. term. *-ti* and then dropped, the intens. base being treated as non-thematic *i.e.* like the *adādi* group (cf. the gaṇasūtra of Pāṇ : *carakṛitām ca* ).

5c. *ākṣār*, a typical soma-verb, is aor. 3rd pers. Sing. of  $\sqrt{kṣar}$ , the regular form being *ākṣārit*; it can even be 2nd pers. sing. *i.e.* shortened from *ākṣāriḥ*. It is interesting to note that only at 9.18.1 b the Pp. renders it as *ākṣāḥ*, whereas in all its other occurrences, it is analysed as '*ākṣār ili*'. Sāy. gives the full grammatical process of its formation both at 9.66.28 as well as here at 9.43.5.

— *āli*: Sāy. in his *Bhāṣya* omits to bring out the significance of this word. It is not a minor omission, because *āli* being accented in addition to *ākṣāḥ*, which itself is accented being in a subordinate clause, may signify that syntactically it is independent. To bring out its significance, one may use the word 'profusely' or so in addition to 'flown over' in the translation.

6b. *vīprasya*: By the side of *grṇatāḥ*, *vīpra* has to be taken as a substantive; cf. 3c where Medhyātithi styles himself a *vīpra* ('a singer'). The word here is in the process of being a regular substantive, though its later meaning *viz.* 'a Brahmin' is not known to the RV.

— *vṛdhé* is dat. sing. of the root-noun *vṛdh*; the case-ending is accented as the base is monosyllabic. (cf. Pāṇ. 6.1.168 *sāvekācas trilīyādir vibhaktiḥ* ).

6c. *suvi'ryam* is here used in a collective sense; cf. note to 9.8.2 c.

#### Translation of 9.44.

1. O Indu! thou runnest on to us as if carrying a wave, for the great, expanding ( sacrifice ), ( thou being ) effortless ( *i.e.* naturally skilful ) towards the gods.
2. Enjoyed by ( or in accompaniment of ) the hymn, sent ( forward ) by the song, Soma hurries himself towards the distant ( heaven ) by the Singer's ( poetic ) stream — ( he ) the wise.
3. This, the wakeful among the gods, ( when ) pressed, goes into the strainer ; Soma, the active, marches on.
4. Such ( lit. that thou ) desiring for strength, flow to us, making the sacrifice beautiful. Possessed of sacred grass, ( he ) worships ( the gods ).

5. Such thou, having singers as heroic (worshippers), always possessed of devotees (lit. increasers), (flow) for Bhaga and Vāyu. May Soma strive among the gods for us!
6. That thou, the knower of (our) thoughts, the greatest knower of path(s), (flow) for us to-day for the obtainment of wealth; conquer strength (and) great fame.

## Notes to 9.44.

1a. *mahé tâne*, like many other apparently simple ones, is a difficult Rgvedic phrase, especially because the context is not clear. Such phrases had some allusive meaning, which is now difficult to determine. Gld. in his note to 8.26.2b (HOS 34. p.335 f.) points out its interpretational difficulty by a question-mark both in the notes as well as in the translation. He refers to 1.38.13, 14 as evidence to show that the noun *tan* and the root  $\sqrt{tan}$  had some living connection between them and that '*tan*' could mean 'all that is stretched'. Further he is inclined to agree with Grass 518, according to whom the meaning of the word is 'continuation', especially through progeny, as in 2.9.2. This meaning, however, is only possible if the word *tân* is accompanied by another word like *tokâ*; thus, in 2.9.2b the actual wording is '*âgne tokâsya nas tâne tanûnâm*'. This meaning, therefore, could not be present in the phrase under discussion. Gld. translates it in the present passage with 'to (or for) greater life-period (*Lebensdauer*)' HOS 35.35. The passage '*yuvâm varô sušâ'mṇe mahé tâne nâsatyâ | dvobhir yâtho vṛṣañâ vṛṣañvasû* 118.26.2,' however, gives a good clue to its meaning. It is a prayer to the Aśvins and the previous *ṛc* i.e. no. 1 invokes the Aśvins' chariot for a '*sadhâstutya*' (= 'a joint praise'). The following *ṛc viz.* 3 repeats the same invocation, but this time it is for the oblations (cf. *havâmahe havyêbhir*...). This well fixes the meaning of *tan* in the middle *ṛc*. It stands for 'the continuation' of the sacrificial activity such as singing hymns or melodies (*sâmans*). In fact, the word *sušâ'mṇe* along with *mahé tâne* definitely indicates that it refers to the continuity of the sacrificial activity especially with good *sâman*-melodies; if it refers to the offerings, in the Soma-context, it can refer to the pouring of the Soma-juice. The parallel passage *mahé râne* in 9.66.13a supports this, for *râna* (or *rân*?) may signify the enjoyment of the Soma-drink. Besides, *mahé* by itself as in 9.9.5b has some special meaning, probably sacrificial, in the Soma-context and here too a similar one is obviously present. The reference to the gods in *c* also suggests that Soma is flowing for "the great continuation" of the sacrifice which ultimately reaches the gods. The word *parâvâti* in *ṛc* 2 and *devêsu* in *ṛc* 3 puts this beyond doubt.

1b. It is not certain whether *nā* in *ūrmīm nā bībhrai* signifies a comparison or is a particle showing the present time (cf. Sāy.'s gloss *saṃprati*). The difficulty can be solved if one distinguishes between Soma, the juice and Indu, the deity (as is intended by the poet in 9.12.5). In that case, Indu the god is represented, "as if" carrying the wave which actually belongs to Soma the juice.

1c. *ayā'syaḥ* is probably a *taddhita* derivative from *ayā's*, already discussed at 9.41.1 above. Gld.'s translation of the word here is something like 'not unwillingly' i.e. easily, without effort. This confirms one's impression that the point of the epithet is to suggest the ease with which Soma goes to the gods. Cf. VM's rendering (MS. p. 308) *gamanakuśalaḥ*.

2a. *juṣṭāḥ*, the past. pass. part. of √ *juṣ*, generally occurs in the RV as a barytone (i.e. *juṣṭaḥ*). Obviously, some change of meaning is indicated by the accent-shift. Pāṇ.'s statements in this respect are a little confusing. According to Pāṇ *juṣṭārpite ca cchandasi* 6.1.209, both the accents are allowed optionally for *juṣṭaḥ* in the *chandas*; but in the next rule *nītyam mantrē* 6.1.210, it is stated that it is *always ādyudātta*. The commentators explain it on the basis of *pāṭhavyavasthā* i.e. both the forms being restricted to certain Vedic texts; but a difference in meaning is clearly brought out by a consideration of the different occurrences of the word in the RV; *juṣṭa* signifies an adjectival sense like 'popular, likeable, dear' etc., when it is barytone (*ādyudātta*) cf. *juṣṭo hi dūtō āsi havyavā'hano* 1.44.2a; *juṣṭa indrāya matsarāḥ* 9.13.8a; the oxytone (*antodātta*), on the other hand, as in the present context, has the sense of a regular past. pass. part., which is always accented on -*tā*. Thus, *juṣṭā* = 'enjoyed' (by the *matī* or the hymn). There, in all probability, *matī* is personified 'poetry' and then the phrase carries a sensuous or erotic sense, as Soma then becomes the lover. For a similar metaphor, cf. *dvāvaśantā dhītāyo vṛṣabhāsyād'hi rēyasi* 9.19.4ab, where the hymns (appearing as 'cows' by suggestion) are represented as bellowing out for the *vṛṣabhā*, viz., the virulent Soma. The instr. *matī* can even be taken in a *sociative* sense with the meaning 'enjoyed (by Indra or the god concerned) in the accompaniment of song'.

Incidentally it must be mentioned that abstract nouns ending in unaccented, weak -*tī* (i.e. Pāṇinian *klīn*) have the *udātta* on the initial syllable, but in some formations, found only in *Mantras* (i.e. the Veda excepting *Brāhmaṇas*), noted by Pāṇ. in '*mantrē vṛṣeṣapacamanavidabhūvirā udāttaḥ*' 3.3.96, the term. is accented; thus we have *vṛṣṭī*, *matī* etc.

We have further to distinguish between *matī* and *dhi* as they occur in the same *pāda*. In fact to distinguish between such synonyms, which are indeed innumerable and convey very closely related conceptions, is a standing problem

of R̥gvedic Semantics. As suggested above, *matī* in the presence of *justāḥ* can stand for personified 'poetry', whereas *dhī* is just 'well-meditated' song, which invariably accompanies the flowing of Soma into the strainer and then sends it to the gods by its spiritual power.

2b. *parāvṛtī* = ' (away) into distant places ' (where the gods stay) ; the formation and the meaning are well explained by Pāṇ 5.3.118, for details of which vide our note to *pravṛtā* (*Soma-hymns* I.32), also the earlier note on *parāvṛtaḥ* at 39.5 ab above.

2c. *vīprasya dhā'rayā* : According to the *Nighaṇṭu* I.II, *dhā'rā* is one of the synonyms of *Vāk* (i.e. speech or poetry). Sāy. construes *vīprasya* with *matī* in a, but this is a *dūrānvaya* for the sake of an easy meaning. One can, however, easily see a play on *dhā'rā* which stands for both the stream of the Soma-juice and the poetic flow ; the word can then be construed with *hinve* taken either passively or reflexively. Gld. takes it actively (which is nearer the reflexive sense) ; cf. his translation : 'hurries Soma in the distance....' (*ibid.* p. 35).

3a. *devēṣu jā'grviḥ* points out to the heavenly Soma ; *abhī devā'n* in 1c and *hinve parāvṛtī* in 2b also do the same. Other phrases in the *trca* 1-3 signify the earthly Soma (cf. *sutā ai pavitra ā* 3b), both the images thus standing side by side, as is often the case in many other Soma-songs.

3b. *pavitra ā* just stands for the loc. sing. *pavitre* ; *ā* is an emphatic deictic particle, as proved by the Avestan loc. pl. ending *-hva* or *-svā* (corresponding to Vedic *-svā*, *-ṣvā*). cf. Balakrishna Ghosh, *Sanskrit Noun-Inflection*, IHQ 12 (Dec. 1936) p. 54. Here it is extended to the sing.

4b. *cakrāṇāḥ*, as the reduplication and the accent on the participial term. show, is a perf. part. The present forms *pavasva* and *ā' vivāsati* in a and c resp. suggest for it the sense of the present. This usage of the perf. for the present is well-known to the R̥gvedic language (cf. *Mod. VG for Students* p. 342 and the RV passage *kvē'dā'nim sū'ryaḥ kās ciketa* 1.35.7c).

— *cā'rum* can be taken in its root-sense meaning 'moving', hence 'attractive' ; in the present context the usual meaning 'beautiful' etc., (which is in a sense an extension of the radical sense), hence 'beneficial' or so, may be accepted ; cf. Sāy.'s '*kalyāṇam*' or Gld.'s 'pleasant' (*angenehm*, *ibid.* p. 35).

4c. *barhiṣmān*, according to Sāy., stands for the priest ; Gld. (*ibid.* p. 35 fn. 1) agrees. Even Soma, as worshipper of gods, can be understood by it and then the *pāda* would mean : ' (Soma), possessed of the sacred grass (as he is sitting on it or offered on it) attends upon the gods'. In any case, an object



like 'devān' or 'Indram' has to be supplied to *ā' vivāsati*, which is elliptical. Sāy.'s construction is self-sufficient, but breaks the harmony of the *rc*, inasmuch as while *ab* refers to Soma, *c* has to refer to the *rtvig*. Even a *double entendre* whereby both Soma and the priest are meant is quite in the spirit of Soma poetry. Soma, like Agni, is often referred to as worshipper of gods (cf. Soma's description in *abhī devā'n hyakṣate* 9.11.1 c).

5b. Sāy.'s explanation of *vīpravīrah* as '*vīprair medhāvibhiḥ śrutyā preritah*' apparently takes *vīra* in the sense of *preraka* and leaves one in doubt as to whether it is a Tat. or Bah. Gld.'s rendering (*ibid.* p. 35) 'who makes mer (poetically?) eloquent' is rightly based on a regular Bah. dissolution like *vīrāḥ* (*narāḥ*) *vīprāḥ yena*, though in that case one would rather expect the comp. to be *vīravīprah*. Sāy. seems to analyse *vīra* as  $\sqrt{vī} + ra$ , where  $\sqrt{vī}$  means 'to encourage, stimulate' etc., or probably in agreement with Yaska's '*vīro virayaikḥ*'. The root *vī* is very perplexing in its varieties of meaning as Whitney (*Roots* etc. p. 162) points out; SW and Grass. divide it in three sub-varieties with different meanings and Pāṇ. in *ajervyaghañapoḥ* 2.4.56 makes it a substitute for  $\sqrt{aj}$  (except in the case of the term. *ghaṇi* and *ap*)! In all probability *vīra* (cf. Latin *vir* etc. and *Wirōs* reconstructed for I.-E. in general is an underived word and generally means 'man', 'strong son' etc. (cf. Grass. 1316). Further clarity would be available if we consider the different occurrences of *vīpravīra*. In 10.47.4,5 it appears as an adj. of *rayī* (both almost word to word parallel passages), in 10.188.2 of Agni and in 10.104.1 of *gīrah*. The last passage '*tūbhyam giro vīpravīrā iyānā'* (*ḥ*) (*dadhanviré*) can somewhat help in the context under discussion. The *gīrah* are such that the *vīpras* are their *viras* i.e. heroic men or efficient workers (reciters or even composers), which is supported by the fact that Indra is the deity concerned. Prof. Velankar (JUB, XXI Sept. 1952 p. 17) renders the word with 'whose hero is the singer' for the *rayī*-passages, and for the *gīrah*-passage with 'whose heroes are the poets' (JUB, XXII Sept. 1953 p. 25). The last might mislead a bit as it would mean that the songs sent to Indra glorify the poets, since they happen to be their heroes. Regarding *rayī* also the comp. ultimately gives the sense that the wealth consists of (i.e. is accompanied by) heroic sons. Gld. (HOS. 35.104) for the *gīrah*-context renders the comp. with 'of (i.e. possessing) eloquent men' and for the *rayī*-context actually with a Bah. dissolution in the words 'that consists of eloquent men' (pointing out in the foot-note that the whole stanza well suits a son as singer, priest and also a military hero). All this confirms that in the Soma and Agni atmosphere the comp. gives a similar meaning with slight semantic variations dictated by the particular context. Since Agni and Soma are essentially ritual or priestly deities, the translatoin 'whose heroes' (i.e.

warriors) are poets or singers' has to be discarded or at least modified. But Gld.'s modification 'who makes the singers eloquent' at once evokes a much different image from what the comp. appears to be capable of. Besides, the latter in that case should preferably be worded *vi'raviprah* as suggested earlier.

— For a fuller discussion of the comp. *sadd'vrdhah* see the present author's 'Interpretation of some Rgvedic Compounds', *Journal of the Oriental Institute* (M. S. University of Baroda), Vol. IV (June 1953) p. 321 f. (esp. p. 323), where the significance of the Bah. accent is pointed out. Gld. (*ibid.* p. 35) translates it with 'who always furthers (or promotes)', Prof. Velankar at 5.36.3 with 'furtherer (of priests) for ever', JUB. VIII Sept. 1939 p. 65; in other words, both the scholars interpret it as Tat.: *vṛ'dh* by itself among many things can mean 'the furtherer or prosperity-bringer,' or even 'prosperity' itself (in a *bhāve* sense). In view of the Bah. accent the latter is preferable and then the comp. can mean 'from whom prosperity always comes'; further *vṛ'dh* can even mean a devotee in the sense that by his songs he makes the god prosper (*vardhavati*, *vṛ'dh* being taken in a causal sense), which idea is so often expressed in the RV as in passages like '*tām id vardhantu no girah sadd'vrdham* 8.13.18 c, or like *yajñāna vardhata jāitvedasam* 2.2.1a. In the context of Soma being called *upravira*, one can interpret this com. as 'who has many furtherers (i.e. sacrificers)', both the compounds together expressing the idea that the Soma is worshipped by 'poet-singers' as well as 'the sacrificers', viz. the *stotārah* and *sūrdyah*, so well distinguished in an Agni-context (2.2.12 c).

5c. *ā' yamat*: √ *yam*, conjugated both in the Par. and Ātm., occurs in the RV by itself in various senses, about five or six times with *ā'* also, presenting difficulties of interpretation in not a few cases. Gld. in the present passage (*ibid.* p. 35) as well as in the parallel one viz. *sā no devēṣu ā' yamat.... dirghām ā'yuh....* 10.14.14 (in a Yama-context) translates it with "may he intercede for us with the gods" and justifies his translation with the remark that 'long-life is in the hands of God, not of Yama' (*ibid.* p. 144), who has obviously to plead for it on behalf of men. In our passage no object to *ā' yamat* is specified (which difficulty is not present in 10.14.14). To supply one is difficult and *nah* in *a* as acc. would make no sense. About the causal form *ā' yamayanti* occurring in *yād āśvāya vā'sa upastrāny....* 1 *samāda'nam dvantam ... priyā' devēṣu ā' yamayanti* 1.162.16, Old. (Noten I) remarks that *samāda'na* etc. 'may lead' (which is apparently the sense of *ā' yam*, caus.) the horse to the gods. A similar and obviously non-causal meaning may be tried in the present passage. The verb can in general mean 'to regulate or control' and *ā' (somaḥ) yamat* can mean 'may Soma regulate among the gods (*nah* = *but*).

offering or prayer to be supplied) for the sake of (i.e. for the enjoyment of) Bhaga, Vāyu etc.' Soma can do this by carrying it to the gods and regulate it i.e. give to each one his share. The idea of interceding in the devotee's favour, which Gld. wants, can easily follow from this. For the sake of the interpretation proposed by us to supply 'haviḥ' or some such thing to 'ā yamat' is certainly permissible in the Soma-context. Sāy. supplies to *devēṣu*, the words 'śhitam dhanam', as object of the verb and paraphrases the latter with 'pra yacchatu', which is only an escape (because ā' yam can hardly mean 'to give').

6a. *vāsuttaye*, which occurs only once more in 8.61.7, is translated by us following Sāy. The uncertainty of derivation is removed by a similar form *bhāgatti* (9.65.17) = 'bhagadatti' (according to Sāy.); \*—*tti*, the surviving second member of the compound, has resulted from -*d*-, the zero grade form of √ *dā*, 'to give', in combination with the accented term. —*tī* (i.e. *ktic* of Pāṇ.). In other words, the zero grade of √ *dā* + the term. *tī*, being equal to) \*—*d-tī*, by assimilation, gives —*tti*, which is then compounded with *bhāga*-, *vāsu*- etc. This derivation agrees with accent, which in the case of Tat. compounds having a second member ending in accented —*tī* (i.e. —*ktic*) falls on the previous member, as in the parallel examples *medhāsāti*, *vājasāti*, *sadhāstuti* etc. This rule is not actually stated by Pāṇ. but it follows as a corollary to his special rule 'manktin ...' etc. Pāṇ. 6.2.151, according to which Tat. compounds of the type *kāraka* + words ending in *ktin* i.e. unaccented —*tī* accent the last vowel. In *vāsutti* the comp. accent shows that in \**datti* the —*tī* is unaccented. Pāṇ. in *klicktau ca samjñāyām* 3.3.174 notes the formation of abstract nouns in the accented term. —*tī* (i.e. *ktic*), which is added to a given root, when a *samjñā* is meant and a benedictory sense is intended by the formation; thus *tī* = a gift 'devāḥ deyāsur itī'. In the present context a benedictory sense is involved since a supplication is made to Soma. Thus *vāsutti* = gift of wealth for which the devotees have prayed.

6b. *kratuṃ* is a special epithet of Soma, though once it is applied in the dual to *dāmpatī*, used as an *upamāna* for the *Aśvinā* in *dāmpatīva kratuṃ* *jāneṣu* 2. 39.2 d. and to *Agni* at 10.2.5c. The last passage where *Agni*, the *kratuṃ*, is said to know that many mortals are careless about the sacrifice, certainly leads to the meaning that *kratuṃ* is the knower of one's intention or mind. In the present passage, the epithet becomes quite significant in the context of *vāsutti* or the gift of wealth: Soma, as *kratuṃ*, knows what type of wealth the devotee wants and accordingly is requested to win worthy treasures for the devotee.

6c. *jeṣi*, like similar sigmatic forms, has to be taken in a subjunctive sense, though pres. ind. is not excluded.

## Translation of 9.45

1. ( Thou ) that Soma, men-seeing, flow indeed for exhilaration, for the enjoyment of gods, O Indu, for Indra, for ( his ) drinking.
2. That ( i.e. such thou ) flow towards messengership ; thou art pounded for Indra, ( thou ) dearer to the gods than friends !
3. Moreover, we anoint thee, the red one, with milk for exhilaration indeed ! Open for us the doors for wealth.
4. He has stridden beyond the strainer, like a swift ( horse, beyond ) the yoke(-like pole ) on the course ; Indu goes to the gods !
5. The friends ( i.e. the priests ) have sung together, over ( him ), playing in the woods ( when he has stridden ) beyond the sheep(-hair ) : the songs have praised Indu.
6. Flow with that stream, ( being ) drunk with which thou grantest ( lit. seeest ) good sons to the singer.

## Notes to 9.45

1b. *ṛcāḥsāḥ*, a regularly accented Tat., where the second member *cāḥsā* as an agent noun means ' one who sees '. For Gld.'s meaning ' with the eyes of heroes ', *ṛc-* must be accented, whether the word is taken as an *upamāna* or the whole comp. as a Bah.

2a. *arṣābhī dūtyām*, expressing divine messengership, which is Agni's special characteristic, is not an essential function of Soma, to whom it is attributed here, in an attempt to equalise him with the Fire-God.

2b. The meaning of *tośase* is difficult to determine. It occurs in two different types of environments, one of enmity, destruction etc. (cf. with reference to Indra, *ēko vṛtrāṇi tośase* 8.15.11b, or *ā' devāso nitośanāso aryaḥ* 7.92.4 etc.) and the other of mere movement, as in the praise of Indra *iyāno dūtyo na tośate* 8.50.5b or perhaps of pleasing, giving liberally etc., as in the prayer to Indra '...*rā'dhah...prāśkanvāya nī tośaya* 8.54.8. It is probably the latter fact that has given rise to the conjecture of PW III.372 that *tuś* is an alternate form ( i.e. *Nebenform* ) of *tuṣ*, which is accepted by Grass. 546. No doubt the I.-E. parallels like O. Slavonic *po-tuch-nanti* ' to extinguish ' or O. Prussian *tussise*, ' may he remain silent '...etc. given by Grass. might have strengthened this proposition, but regarding Vedic Sanskrit it is difficult to accept it, because *ś* and *ṣ* are never allophonic in the RV. It is true that in forming past pass. participles of roots ending in *-ś*, the *ś* is changed into *ṣ* ( thus *tuṣṭā* can be the form of both *tuś* and *tuṣ* ); this is because the cluster *śt* ( so common in the Av. ) is not

tolerated in the Vedic language. Anyway, this cannot give rise to alternate verbs ending in *ś* and *ṣ*, otherwise any other example of the type would have been available in the language of the RV; on the contrary, doublets like *viś-viṣ*, *mṛś-mṛṣ* and so on have remained sharply distinguished from each other. The meanings of *tuś*, therefore, which are based on the supposition that it is an alternate form of *tuṣ* cannot be accepted.

In passages like *eko vṛtrā'ṇi tośase* 8.15.11 b, the meaning 'to kill' appears to be obvious; Gld. takes it to mean 'to put to flight' (as his translation of similar passages shows; cf. translation of 8.50.5, HOS 34.315); in the Soma-contexts, however, with which we are mainly concerned, he renders *tuś* with 'to pour', which follows PW's rendering of *tośa* = trickling (III. 404), and of *ni + √tuś* = to trickle out (*ibid.* 372). These meanings are obviously based on inference, which possibly is the only device available to fix the meaning of a word when the basic root and its derivatives are distributed over various environments as in the present case. The greater number of occurrences of *tuś* and *tośa*, however, occur in a hostile context, especially where dealing with enemies is concerned; cf. 7.92.4 partly quoted earlier; cf. also Agni described as 'nīlōsanam vṛṣabhām carṣaṇīnām' 6.1.8 b, as also the use of *tuś* in a context, where Indra kills the enemies viz., 8.15.11 b quoted at the beginning. The traditional renderings also are in line with this; cf. *tośatamā ayajamānasya bādhakāni*... VM II. 387; or *nīlōsate* given in the *Nighaṇṭu* as a synonym of *nībarhati*. It is, then, perfectly reasonable to postulate for *tuś* in the Soma-context a meaning related to *nībarhaṇa* etc., and the crushing of Soma can be viewed as its *tośaṇa*. The verb is always used in the *Ātm.* which gives a passive sense; *tośase* = (thou) art crushed or pounded (*tuś*, 'to destroy', easily giving the related sense viz., 'to crush' etc.) for the sake of Indra (the dat. *indrāya* or *mādāya* generally occurring, where this verb occurs in Soma-hymns; cf. *mandi' mādāya tośate* 9.107.9; *indur indrāya tośate*... 9.109.22). In *pavitre dāhi tośate* 27.1 b there being no word in the dat. case, the meaning 'pours itself' or 'is poured' naturally suggests itself and has been accepted by Gld. in all other passages. A reflection on this passage, however, would support our line of interpretation. *abhiṣṭutah* ('well-praised') in 9.27.1a is, so to say, contrasted with *tośate* ('is crushed') in 27.1b and since 'crushing' naturally gives rise to 'pouring', the latter follows as the meaning of *tośate* in 9.27.1. But the original meaning 'crushing', 'squeezing' etc. holds good in all other Soma-passages; *√tuś* could also have developed the sense of 'pleasing', because when the enemies are 'killed', the devotee is pleased, about which, however, one can not be sure.

2c. *ā' vāram* has developed into a sort of a R̥gvedic phrase used with the abl., having the meaning 'in preference to', 'better than' etc. Mcd (VG § 603b p. 419) states that "*ā'* is used to express purpose in the phrases *jāṣam ā'* = 'for enjoyment' and *vāram ā'* = 'for pleasure' ". But this is different, because here *ā'* follows *vāram*, whereas in our phrase it precedes the latter. This is a very rare and interesting case where *position* has such syntactical importance.

4c. *patyate* is 'doubtless a denom. from *pāti*' according to Whitney (*Roots* p. 94), Grass. 763 agreeing, whereas Mcd (VG § 438 p. 332) takes it to be a regular form of  $\sqrt{\text{pat}}$  in the 4th class. If it were a denom. the accent should be on the denom. theme viz. *-ya-*, which is corroborated by a parallel denom. *\*kavyāti* surviving in the part. form *kavyātā* (instr. sing.) 1.96.2, the loss of *-i* in both the denom. from *kavi* and *pāti* agreeing; but the form occurs as *pātyate* (2.37.2, 6.13.4 etc.), which would confirm its inclusion in the unaccented *-ya* (i.e. the 4th) class. The meaning, however, suggests that it could be possibly derived from *pāti*, 'the lord or ruler', especially in many Indra-contexts like *yāñ pātyate vṛṣabhō...* 6.22.1, or *ēko vāsūni pātyate* 6.45.20, and also with reference to Agni *tvām viśvāni...patyase* 2.1.8 and so on. Here is, then, an interesting problem: shall we respect more the accent or the usage? No doubt the semantic aspect predominates in a great number of occurrences. But if we closely observe the passages where the denom. meaning viz. 'to rule' or 'to possess' etc. is predominant, we find that *patyate* always governs the acc. excepting in some rare cases, where the object is not mentioned and the meaning is 'to be ruling or superior' etc. as in 6.22.1 quoted above. This leads to its intransitive uses, as in many Soma-contexts, and there the meaning from  $\sqrt{\text{pat}}$ , to go or run, fits in quite admirably; cf. *ayām hī te āmartya indur dīyo nā pātyate* 10.144.1 ab (addressed to Indra with reference to the Soma-offering). In such contexts Gld. sticks to the denom. type of meaning with a little variation such as (*indu*) 'belongs to' Indra (cf. *ibid.* 378). The simile expressed in *dīyo nā* would, however, suggest that *pātyate* in 10.144.1 ab means 'runs, goes swiftly', there being no point in saying that 'Indu belongs to thee (Indra) like a horse'! Even sticking to the denom. theory against accent, one could say that *patyate*, by its obvious similarity with *pātati*, must have been used in the sense of motion. *agnīr devēṣu patyate* 8.102.9b, exact parallel to our passage, clearly possesses this sense, for Agni does not belong to the gods, he belongs to men also (he is often called *mānuṣa*: cf. 3.9.6) and goes to the gods as messenger. Further, loc. with verbs of motion presents no difficulty; cf. *hārīḥ pavītre arṣati* 9.3.9. These considerations convince us that *indur devēṣu patyate* clearly means 'Soma goes to the gods', which certainly Soma has to do from the ritual point of view. The image in ab about Soma as horse having gone beyond the pole well confirms this.

Finally, variation between *padas* or voices in the case of a given verb was so common in the living Vedic language.

6b. *vicākṣase*, according to Sāy., is dat. sing. of the Tat. comp. *vicākṣas* used as an adj. qualifying *stotrē* in *c* and then *bc* are to be taken elliptically supplying the verb '*prayacchasi*'. Gld. (*ibid.* p. 35), on the contrary, takes it to be a form of *vi* +  $\sqrt{cakṣ}$ , only used in a causal sense. Cf. his rendering, 'Thou openest to the singer (*i.e.* makest him see) *suvi'ryam*.' Sāy.'s construction requires an ellipsis; instead Gld.'s appears better. Even without resorting to a causal sense, which is to some extent barred by the Ātm., a simple translation 'thou seeest good sons for the singer' would give the same sense by suggestion.

#### Translation of 9.46

1. The flowing (Somas), growing on the mountains, are sent forward like well-groomed horses for the enjoyment of gods.
2. The Indus, beautified like a young lady possessing paternal (wealth), the Somas, are sent forward to Vāyu.
3. These Somas, the drops, possessing food, pressed on the wooden boards, increase Indra for the sake of (heroic) deeds.
4. Mix (the Soma), O skilful-handed (ṛtviks); take the (two cups *viz.*) Śukra and Manthin; mix the exhilarating (Soma) with milk (lit. cows).
5. Such (lit. that, thou) O Soma, the conqueror of wealth, flow on, (thou), the bestower of great gifts, (being) the path-finder for us.
6. The ten fingers cleanse this Pavamāna, worthy of being cleansed, the exhilarating drink (lit. juice) for the sake of Indra.

#### Notes to 9.46

1a. For *āsṛgran*, see note on the form *āsṛgram* in 'Soma-Hymns' Part I P. 37.

1b. *kr'tvyāḥ* is generally used as an adj. of horses (cf. 6.2.8; 8.25.23; 9.101.2 etc.). Here it is paranomastic, going with *ātyāsaḥ* and by force of the simile, with Somas. The root-meaning of *kr'tvyāḥ* (from  $\sqrt{kr}$ , 'to do, to make' etc.), *viz.* 'to be done', 'to be made', fits well in 1.121.7c (*kr'tvān ānu dyū'n*) and from that the other meaning like 'strong, deciding' (cf. Grass. 347) must have evolved. The word occurs as an adj. of *rāsa* also (cf. *pavate kr'tvyo rāsaḥ*, 9.76.1a, 77.5, 84.5 etc.), where the meaning '(the juice), well-made, prepared' is obvious and further, 'fine, delicious' also is not excluded. Hence our translation of *kr'tvyāḥ* as 'well-groomed' etc. particularly as an epithet of *ātyāsaḥ*.

2b. *pītryāvaṣi* (Pp. *yavati*) raises a presumption that *pītrya* (a regular *addhita* derivative from *pītr*), the paternal inheritance, also belonged to the daughter. A word like *pītryam* would not have raised this question. Incidentally the un-*vrāddhi* form *pītrya* in preference to *pāitrya* with *vrāddhi* is more common in the language of the RV; cf. Wack-Debr. AG II. 2. § 656. a p. 817.

2c. *asṛkṣata* = 'gacchanti', —a somewhat free paraphrase—according to Sāy., who brings out the significance of the simile in *b* by remarking that Soma goes to Vāyu like an ornamented, young lady to her husband. In that case, the *Ātm. asṛkṣata* (as opposed to *asṛgran* in other passages like 1a) has to be taken reflexively i.e. 'the Somas send themselves to....' etc. Actually to take the *Ātm.* form *passively* gives excellent sense (cf. our translation); but then the comparison embraces only the common quality expressed by '*pādrīkṣitāsa* (h)'.  
 3b. For *camū' sutā'h*, see note to the words at 9.36.1b. Here *camū'* is loc. dual corresponding to *camodā* at 36.1.

3c. The instr. *kārmabhīḥ* should be taken to show the aim (*hetu*) of *vardhanī*.

4a. *suhastyah* presents only a grammatical difficulty. It appears to be pl. of \**suhastī*, which is quite irregular and nowhere attested, about which Grass. 1560 remarks that this base could be accepted if the analysis '*suhastīāḥ*' is not to be resorted to. This is a possible reference to BR who corrects it into — *styāḥ*, which is a good escape. Wack-Debr. AG II. 2. § 252b p. 408 give this as a wrong example of masc. in -ī. For the meaning, there is no difficulty as even Soma is once (i.e. 9.107.21) called *suhastya* and the *adhvaryus* are called *suhdstāḥ* (9.97.37) with reference to Soma's worship.

4b. Sāy. takes the two words *śukrā'*....*manthīnā* to refer to the pure and the mixed Soma-juice respectively. As rightly pointed out by Gld. (ibid., p. 36, note to 4b), *śukrā' manthīnā* is a *dvandva* comp. (of the oft-recurring type *dyāvā*....*prthivī* 1.63.1; 1.43.2; 2.12.13 etc., where the two members of the *dvandva* comp. are separated by another word) referring to the Soma-cups bearing these names, so famous in the ritual-literature; cf. Śat. Br. 4.2.1.1 & 2 (*tām saktubhīḥ śṛṇvanti, tām enām manthām karoti. tēna*....*asṛḥ manih*'), which mentions *śukrā'* and *manthī'* as the two cups, in which respectively the bright i.e. pure (because it is strained) and the mixed Somas are kept. In 3.32.2 '*gāvāsīram manthīnam indra śukrām pibā sōmam*', however, the two words are used together, in the sense of just 'mixed and pure juice' and not that of the 'cups' being members of a *dvandva* comp. VM (III. 516) explains the *rc* quoted as: *manthā karambhāḥ*....*karambhīḥ*....*dīpām*, while Sāy. 13



paraphrases *manthīnam* with *man/hasam̐yuktam*, where probably *māntha* stands for the thing to be mixed.

5a. *dhanam̐jaya* : Sāy.'s original edition of the *samhitā*-text, it seems, had probably the reading '*janam̐jaya*' in the place of *dhanam̐jaya* as his paraphrase '*janānām̐ jetah*' shows. The editors of the Poona edition, however, have noted this discrepancy between the text and its paraphrase by Sāy. It is difficult to explain this except by the supposition that the original scribe made some change in the light of his own knowledge.

#### Translation of 9.47

1. By this excellent preparation the Soma, ( being ) indeed great, has ( further ) grown ; exhilarating ( himself ), he behaves like an up( -jumping i.e. turbulent ) bull !
2. Dasyu-destroying exploits ( lit. actions ), done and to be done by him are well-known ; the attacking ( Soma ) gathers ( our ) debts.
3. After this, may the Soma, the Indra-worthy juice become a thunderbolt, the conqueror of thousands, when his panegyric comes up ( lit. is born ) !
4. Himself, wise in distributing, desires ( i.e. procures ) valuable gift(s) for the singer, when he is groomed by the praises.
5. Thou ( Soma ) art the winner of wealth for the victorious ( heroes ) in the fight, as in the case of ( lit. for ) horses in the priz(-races).

#### Notes to 9.47

1a. *sukṛtyā* = by the good preparation ( obviously of the Soma-juice ), which consists in proper straining, cleansing, proportionate mixing of milk, curds or grain and so on. All this requires a special skill of the hands, which is suggested by the epithet *suhāsta* ( typical of the divine artisans viz. the Ṛbhus ) applied to the priests in '*adhvaryāvo rathirā'saḥ suhāstāḥ*' 9.97.37 d.

The formation of the fem. abstract noun *krtyā* ( along with *kriyā* and *kṛtī* ) from √ *kr* is specially noted by Pāṇ. in *krñāḥ śa ca* 3.3.100. The later meaning of *krtyā* as ' an evil feminine being ' has its roots in the earlier ritual employment of the word as in the present case ( with some possible mystic power being attributed to it in course of time ).

1b. *mahāḥ* to be construed with *abhyāvardhata* is elliptical ; the accent on the term. -ās decides for abl. or gen. sing. of the root-noun *māh* ( cf. Pāṇ. *sāvekācastrītyādir vibhaktiḥ* 6.1.168 ) ruling out acc. pl. ; Sāy. and VM take it to

be the latter (cf. VM's wording 'mahato devān prati' MS. p. 325, which is adopted *verbatim* by Sāy.). We propose to supply *ṛtvijaḥ* (gen. sing.) to *mahāḥ*, the priest's greatness (i.e. efficiency) harmonising well with the result that due to his *sukṛtyā*, Soma-grew up i.e. swelled up (*abhydvārdhata*). This was also due to the fact that the juice was mixed up with milk etc. and then fermented, which formed a part of the *sukṛtyā*.

But a simpler construction is that of Gld. (*ibid.* p. 36), who takes *mahāḥ* as nom. sing. of *mahā* = 'great' (often used with different deities, cf. Grass. 1015 f., who includes the present occurrence in the same category). Only we have to understand its significance thus: 'even though Soma was *already great*', he further increased by the excellent preparation; cf. Gld.'s wording 'the already so great Soma.' A still simpler way would be to take *mahās* as abl. sg., meaning 'on account of Soma's *māh* or 'special power'.

1c. *mandānāḥ* = 'exhilarating *himself*', as the Ātm. suggests a reflexive sense in the case of soma who is *himself* an exhilarator. The special point here is that Soma exhilarates in the *sukṛtyā*, grows up and ostentatiously shows his virile strength (*ūd vṛṣāyate*) which can destroy the enemies and recover the devotee's debts, which activity is so realistically expressed in 1c 2.

— *vṛṣāyate* with *ūd* = 'ascends up' according to Gld. (*ibid.* p. 36). This interpretation unnecessarily leaves out the normal sense of *vṛṣāya-* (to behave like a strong bull) and has to be ruled out in the light of what is said above about *mandānāḥ*. Sāy. explains it comparatively better, sticking strictly to the ritual-context; cf. his comments: '*yathā modamānaḥ vṛṣabhāḥ śabdāṃ karoti tathābhiṣavavelāyām uparaveṣu śabdāṃ karolīty arthaḥ*'. One must, however, disagree with Sāy., who refers the activity of *vṛṣāyate* to the time of the pressing, because actually a *subsequent* activity is meant, as the good preparation of the juice is already a '*faite accomplie*', as proved by the word *sukṛtyāyā* in a.

2b. *dasutārhaṇā*, a regularly accented Tat. comp., where *-tārhaṇa* from  $\sqrt{tṛh}$  ( $\sqrt{tarh}$  according to Grass. 531) + term. *-ana* (Pāṇ *lyuṣ*, which throws the accent back on the root) means 'destroyer' or 'tearer'.

2c. *cayate*:  $\sqrt{ci}$  is conjugated here with a thematic *a* instead of the usual *nu* and in that form occurs often in the RV; and Sāy. interprets it variously, once taking  $\sqrt{caya}$  to mean 'to go' (cf. his comment: '*caya gatau*' at 1.190.5). It is difficult to fix one definite meaning for it. In the context of *ṛnā*, however, R̥gvedic evidence helps us a lot. In 2.23.17, *Brahmaṇaspati* gets the epithet *ṛnācī* and is contrasted with *ṛnayāḥ*, where the root-noun *ya* is used in a causal sense like *yāpayati*. *Brahmaṇaspati* is then *ṛnayāḥ*, i.e. the remover or the payer of debts and then, obviously, *ṛnācī* would mean 'the gatherer' or

recoverer of debts', from  $\sqrt{ci}$ , 'to gather'. This explanation would remove Sây.'s confusion in taking  $\sqrt{ci}$  in such contexts as meaning eclectically either 'to gather' (*cinoteh* at 1.132.1) or 'to destroy' (*cātayati* as in the present *rc*). For the passage under discussion, the meaning 'to gather' or 'to recover' for  $\sqrt{ci}$  is further confirmed by the statement about Soma's heroic deeds in 2*ab* and by the adj. *dhṛṣṇu* (= the daring or the fighting one) in 2*c*, which goes well with the idea of collecting due debts by even fighting, if necessary. This is further strengthened by the use of *cāyamāna* as an epithet of the Ādityas in *ṛtā'vānaś cāyamānā ṛnā'ni* 2.27.4, where *ṛnā* has the sense of 'lawful debt', because the Ādityas who recover the debts are characterised as *ṛtā'vānaḥ* (*ṛta*-possessing or -honouring), which clearly indicates that the activity was with reference to the 'gathering or collecting' of *lawful* debts.

3a. For the meaning of *indriydh*, *vide* note to the word in 30.2.

3b. To show the strength-giving effect of the Soma-juice, it is here identified with Indra's thunderbolt; but this effect is mainly due to the song of praise created in honour of Soma as stated in *pāda c*.

— *bhuvāt* should normally be subj., but the sense does not fit in this context. It is then either aor. 3rd pers. sing. with the unaccented thematic -a or imperf.,  $\sqrt{bhū}$  being conjugated in the *tud*-class. The former is syntactically preferable because the happenings refer not to a *distant* past, but to a *near* one, to signify which the aor. is generally used at least in the Soma-contexts; the immediately following relative clause *ukthām yād asya jā'yate* amply confirms this.

4a. *vidhartāri* could be taken as a loc. infinitive (*cf.* Grass. 693) as in the passage *mahā ṛtāsya dhartāri* 2.23.17, where *dhartāri* = *dhartum*. Some scholars like Old. take it to be the nom. Sing. (*cf.* ZDMG 55.302), which also Grass. 659 notes, and includes even 2.23.17 in the examples listed; in the present passage he takes it to be infinitive (693); Gld.'s rendering 'the seer himself wishes to distribute the reward to the eloquent (singer)' [*ibid.* p. 47 and small fn. 1] does the same, with an additional explanation 'to ensure the jewel (reward) to the eloquent', fn. to 4*a*. This is supplemented with the remark that if *ṛtāri* were nom. sing., the verb 'to be' should be supplied. Sây. takes the form to be loc. sing. referring to Indra with the meaning that Soma wishes that the *ṛtina* should be *in* Indra, the bestower of desire, *i.e.*, he wishes to make Indra give wealth (to the devotee). Actually whether we take *ṛtāri* nom. sing. or loc. inf., it makes little or no difference for the general meaning of the *rc*; Sây.'s construction, though grammatically faultless, is unnecessarily involved and hence not acceptable. Our translation takes the *ṛtāri* form to be a loc.

inf. Old ( *Noten* II. 161 ) after referring to his notes to 8.70.2 ( *cf.* also ZDMG 55.302 mentioned above ) remarks that Bartholomae's conjecture ' *vidhartdre* ' is not convincing.

4c. *marmrjyādie* is intens. 3rd pers. sing. of  $\sqrt{\text{mrj}}$ , the *Ātm.* obviously giving a passive sense.

— *dhityah* = *dhībhih* ; such elision of the case-ending at the *pāda*-end is common in the RV ; *cf.* *ityakṣantaḥ pathó rájah* 9.22.4c, where *rájah* = *rajasah*. The *dhis* by suggestion are conceived as maidens, and when Soma is well-groomed by them, he is himself persuaded to reward the *vīpra* for his poetic work.

5. The *rc* is difficult especially because of the peculiar form *siṣāsātuḥ* ( or - *ū* ? ) and the ambiguity of the simile in *b*.

*siṣāsātu* is a derivative in unaccented -*tu* or -*ātu* from the desid. of  $\sqrt{\text{san}}$  according to Grass. 1521 and Sāy. ( *cf.* his meaning *sambhaktum icchuḥ* ). Gld. ( *ibid.* p. 38 note on 5a ) considers this derivation unlikely and, following Ludwig, takes it to be perf. 3rd pers. dual of the desid. of  $\sqrt{\text{san}}$  ( *i.e.* *siṣāsātuḥ* ). Morphologically this is perfect, but the meaning remains quite uncertain. Who are the two ? They are, according to Gld., the race-horse and the booty-seeker, taken collectively. His translation is : " Both have desired to win wealth : thou art on the side of those, who are victorious in booty-expeditions, as on the side of the race-horses in the prize-fights " ( *ibid.* p. 36 ).

Sāy., for his construction, has to add to the simile in *b* : ' *just as grass etc. is given* ' to the horses going into the battle, so thou Soma grantest wealth to those who conquer the enemies in the battle, ' is the sense according to him

Instead of filling in the ellipsis in various eclectic ways, it is better to interpret the *rc* on the strength of its wording as Grass. ( *cf.* *Über* II. 213 ) has done, taking *siṣā* to be a substantive ; the sense then is : Soma is the winner of wealth for the victorious warrior ( or better for the winning poet in the sacrificial assembly ) as for the horses in a race. This goes well with Soma's desire to reward the singer so well expressed in *rc* 4.

Besides to analyse *si* from *siṣāsā* ( desid. ) + *tu* is not so strange ; the normal form *siṣāsū* is just sought to extended into -*sātu* probably for reasons of metre, which Vedic poets often did. Moreover, a construction like ' *bhāreṣu jigūṣām* ( 5c ) *rayiṇā'm siṣāsātuḥ* ( 5a ) *asi* ( 5c ) ( *Soma* ) ' is quite natural. Old. ( *Noten* II. 161 ) construes it similarly ; *cf.* his remark : *bhāreṣu jigūṣām* belongs to the chief sentence, the corresponding comparison to it ( being ) *vā'jṣu āvatām iva* ; also *cf.* his rendering of the *rc* : " thou art the striver ( or obtainer ) of riches for the victor in the *bhāra*, as for the racers by the winning of the prize. "

## Translation of 9.48.

1. That thee, bearing manly (*i.e.* heroic) powers in the great Heaven's (gathering) places, the beautiful one, we approach by (our) skilful preparation (of the juice).
2. (We approach thee), the praiseworthy, who well destroyed the attacking (enemies), the great performer (lit. possessor) of great deeds, the exhilarator, the destroyer of hundred cities!
3. From there (*i.e.* Heaven), the eagle, untormented, has brought thee, the king of Heaven, for (obtaining) wealth, O (thou), the highly intelligent (one)!
4. (Thee), common (*i.e.* belonging) to all, the traverser of airy spaces, the Rta-protector, — (thee) the bird has brought for all, for seeing the Sun.
5. Then, sending forward (the juice), liked by Indra, he has assumed greater greatness, — (he), the bestower (lit. creator) of superior powers, the vigorous one.

## Notes to 9.48.

**General :** The hymn treats of the heavenly Soma (*cf.* *rcs* 1,3), brought to the Earth by the fine-winged bird (*rcs* 3, 4). *Rc* 2 attributes to him the exploit of destroying the hundred cities, *rc* 4 calls him *ṛtāsya gopā'*, possibly the highest tribute given to a deity, *rc* 5 crowns the whole praise by saying that due to his sending up the *indriya* (*rasa*), Soma became still greater.

2. This *rc* is elliptical. We have followed Sāy. and VM (MS. p. 326) in connecting it with *rc* 1. Besides, *ātah* in 3a referring to *divāḥ* in 3b (from where Soma was brought) puts it beyond doubt that *rcs* 1 & 2 go together.

2b. *mahā'mahivratam* : Soma is twice (9.97.7 ; 9.100.9) called *māhivrata* *i.e.* 'having great wonderful deeds' (*cf.* note on *puruvratāḥ*, Soma-Hymns P. I. p. 17 f.) to his credit which are enumerated in 9.100.9 : '*tvāṁ dyā'm ca mahivrata prithivī'm cāu jabhriṣe | prāti drāpīm amuñcathāḥ pāvamāna mahitvanā'*. Long compounds like *mahā* are rare in the RV ; here the length of the comp. and the double epithet *mahāmahī-* are used to intensify the effect of Soma's great deeds.

2c. *ruruksānim* is formed by adding an unaccented *-i* to the desid. of either  $\sqrt{ruj}$  'to destroy', or of  $\sqrt{ruc}$  'to shine', or of  $\sqrt{ruh}$  'to ascend' ; the acc. *púraḥ* governed by it decides for the first meaning.

3b. The phrase *rā'jānam...divāh* has no parallel in other RV passages with reference to Soma, though in many passages he is addressed as *bhūvanasya rā'jā* (cf. 9.96.10; 97.40; 56 etc.) or *pātiḥ* (9.86.5), as also *pātir divāh* (cf. 9.86.33) and *viśvasya rā'jā* (9.76.4 a), which is enough to justify one in construing *divāh* with *rā'jānam* and not with *ā' bharat*; with the latter, *atāh* goes very naturally and then *divāh*, gen. sing. must go with *rā'jānam*.

*rā'jānam* can also be taken to be the acc. sing. of the pres. part. in -ānu (i.e. *śānan*) from  $\sqrt{rāj}$  'to shine'. Thus a pun may be intended i.e. 'the shining (king) of heaven'.

3b. Sāy. and VM (MS. p. 326) take the voc. *sukrato* as nom. sing. against accent and Pp.

4a. As is well-known, *svār dṛśé* is a favourite Vedic idiom to express continuity of life on the earth. Sāy., against Pp., takes this as the dat. of one comp.-word viz., *svārdṛś* (= *sarvadṛś*, 'for seeing all') qualifying *devāya* to be supplied, the whole being connected with *sā'dhāraṇam*. Such an artificial construction cannot be accepted for the RV. Besides it is against grammar. Old. (Noten II. 162) finds '*svār dṛśé*' faultless, though he remarks that Sāy.'s *svārdṛśé* is 'thinkable'. (cf. material collected by him at 8.66.10). But then why the double accent?

4b. *sā'dhāraṇam* is obviously a Bah. comp. of *sa* (= *samāna*) + *adhāraṇa*, meaning "having the same support with (another thing)"; hence "common to all". The word refers to Soma's original dwelling in heaven, then his journeying through spaces and finally flowing on to the earth, whereby he becomes 'common to all' the three worlds (cf. also *divāh rā'jānam* in 3b, *rajastūram* in 4b and *gopā'm rādsya* in 4c).

5a. *hinvāndh* passive in all its occurrences in the Soma-Mandala; here we have taken it actively, governing the acc. *indriyām*, which otherwise would remain hanging.

— *indriyām* is elliptical; we have supplied *rāsam* on the basis of passages like 9.47.3; 86.10 etc.

5b. There is a difference of opinion regarding the construing of these two clauses: Gld. takes the verb *ānaśe* in b with Soma as subject (who is *hinvāndh* passive = being stimulated to quickness) and *jyā'yo mahitvām* as the object, *indriyām* as adj. going with it; c to be construed with Soma. Thus, his translation (*ibid.* p. 37) is: "and indeed being driven to quickness, he, the extraordinary, has attained superior *Indraite* power, — (he), who confers superiority (i.e. unconquerability)". Lüdwig, whom here Gld. accepts almost fully, also

translates similarly ( though a bit more freely, as was so natural in 1876, when Rgvedic research had not attained such vast proportions as at present ): “ And in so far as he is stirred ( in the vat ), he has attained high strength, high greatness, — ( he ), the extraordinary one, who procures help ” ( *Der Rgveda* II. 450 ) are the actual words of Lud. ( translated by us ).

Here both the Vedists take the word *indriya* ( in *a* ) in a general sense construing it with *b*, whereas our translation prefers to take it in the sense ‘ ( juice ) enjoyed by Indra ’, ( for which see note on the word earlier at 30.2 ), as also to construe *a* independently, relying in general on the principle that a *pāda* should as far as possible be an independent unit of sense.

5c. In *abhiṣṭikṛt*, what should be the meaning of *abhiṣṭi*? Lüdwig, Gld. ( see translation of both quoted above ) and Grass. ( *Über.* II, 214 ) take it to mean ‘ help ’. There are in the RV two identical words with accent variation viz., *abhiṣṭi* and *abhiṣṭi* which deserve proper consideration. The analysis *abhi* + *ṣṭi*, the latter being a primary verbal derivative from -s, the zero grade of  $\sqrt{as}$  + *ṭi*, is often attested in the RV ( cf. *ṣṭi* in 7.19.11, 10.148.4, meaning ‘ the followers ’ or ‘ retinue ’ ). This analysis is fully supported by comparative evidence: AV. *aiṣṭiṣṭi* = study, being an exact phonetic parallel of the Vedic *abhiṣṭi* and Gk. *apostós* ( which phonetically corresponds to Vedic *\*apastí* ) = absence. In the Vedic, however, *úpastí*. ( 10.97.23 ) is available. ( Cf. M. Mayrhofer: *Etym. Sansk. Dict.* P. I. 42 and Wack-Debr. AG II. § 467a p. 629. ) According to Pāṇini, verbal derivatives in -*ṭi* have two varieties, one with accent on the root ( cf. *ktin*, i.e., unaccented -*ṭi* according to *striyām kṭin* Pāṇ. 3.3.94 ) and the other with that on the term. ( cf. *ktic*, i.e., accented -*ṭi* in *kticktau ca samjñāyām* 3.3.174 ) both used in a *bhāve* sense. Of course, the second variety is the commoner in the RV ( cf. Wack-Debr. *ibid.* p. 632 ) and is noted by Pāṇ. by giving special formations like *vrṣṭi*, *iṣṭi* etc. for the *mantra*-literature; cf. *manire vrṣesapacamanavidabhūvirā udāttaḥ* 3.3.96. Pāṇ., further at 3.3.174, lays down that the type accented on -*ṭi* denotes *samjñā*, which word presents some difficulty, for such formations do not always give a *samjñā* or proper noun but a common noun. It is clear that in such cases *samjñā* is used in a sense which is wider than the strictly verbal sense. \* These two types, moreover, give a varying accent in compounds: if in a Tat. the second member ends in -*ṭi*, the preceding preposition is accented ( thus we get *abhiṣṭi* ) and if it ends in -*ṭi*, the term.-accent survives according to the usual rule *gatiḥārakopapadāt kṛt* 6.2.139

\* This interpretation the author owes to Vidyābhāskara Pandit Maṇi-śāṅkara Upādhyāya, who thus formulated it: *kriyāṭiriktārthavācīve hi samjñā-tvam* ( cf. *mānyā* from  $\sqrt{man}$ , according to Pāṇ. 3.3.99, a *samjñā*, meaning ‘ a vein of the neck ’ ).

(thus we get *abhiṣṭi*). The sense of the latter type of compounds is determined by what is stated above about the significance of *saṃjñā*; such words should carry a special sense (and according to strictly traditional Pāṇinian interpretation, these words can only be used when benediction or *āśis* is intended, which condition, however can possibly be relaxed in the *chandas*). Thus, a consideration of the passages with *abhiṣṭi*, where it is either an epithet or a noun (like *jigā'yōṣṭigbhiḥ pr'tanā abhiṣṭiḥ* 3.34.4 referring to Indra) would show that the word means 'an overpowering hero or conqueror' as is amply suggested by the context, and not a mere 'helper'; cf. also 10.100.12; 104.10. Wack-Debr.'s (*ibid.* p. 629) rendering 'well-wisher, patron or protector', like similar others (cf. Grass.'s 'helper' 86, or Velankar's 'the powerful defender' for 10.104.10, JUB XXII Sept. 1953 p. 26), is possibly freer than necessary. As opposed to this, *abhiṣṭi* has a somewhat different and more concrete sense; cf. *ā' ydm prṇanti divi sādmarbarhiṣaḥ samudrām nā subhvāḥ svā' abhiṣṭayaḥ* 1.52.4ab (with reference to Indra), where *abhi* can mean 'superior powers', the root-meaning of *abhi* + *√as* 'to overcome, be superior to' (cf. Grass. 146) being always present (*√as* + *sti* being here a *klin* form discussed earlier). In this particular passage, however, it has a metaphorical sense and stands for the Somas (cf. Velankar JUB XVII Sept. 1948 p. 15). That the word cannot mean mere 'help' etc. is proved by the fact that in 1.119.8 along with *abhiṣṭayaḥ*, *ūtiḥ* also occurs. All the renderings of the word, therefore, must take the root-meaning of *abhi* *√as* into consideration.

But in *abhiṣṭikr't*, one is not certain which *abhiṣṭi* is meant. Parallel compounds like *jyotiṣkr't*, *pathikr't*, *bhadrakr't* etc. (with *-kr't* as the second member) would clearly show that the *kinnnantā* *abhiṣṭi* with a concrete sense is meant. Soma is earlier represented as '*nyṃṃā'ni bibhrat(am)* 1a, *sdmvykta-dhrṣnu(m)* 2a and as he has already attained 'special greatness' (*jyā'yo mahitvām* 5b), it is in the fitness of things that he should be the 'maker' (i.e. 'creator' or 'giver') of 'superior powers'. Gld.'s 'who confers superiority' is thus preferable to Ludwig's mild rendering 'who procures help' or that of Wack-Debr.'s (*ibid.* p. 629) for *abhiṣṭi* as just 'advantage', 'favour'. Some of these senses are possibly suggested by the word occurring in some Aśvinā-contexts, but it preponderatingly belongs to the Indra *miliou*, which settles its meaning. The epithet *abhiṣṭikr't* is applied to Indra, along with *ugrd*, in 4.20.1 (where Velankar's rendering 'who gives superior help' JUB VI 1938 p. 42 well supports our argumentation) and once more to *vājīn* (born from Agni), who is *satyāsusma* and, therefore, naturally 'endows superior strength'. The sharp distinction between formations with accented or unaccented *-ti* made by Pāṇ.



thus furnishes us with an excellent criterion to arrive at some certainty in such cases.

Sāy. at 1.9.1 very ably proves by the help of the Pāṇinian system that the second member in *abhiṣṭi* is *iṣṭi* (from  $\sqrt{iṣ}$  included by Pāṇ. in 3.3.96 quoted earlier), in which case the want of a long *i* in the comp. is explained as an irregularity. In fact in cases like *imā' dātam abhiṣṭaye* 8.8.17, the analysis *abhi* + *iṣṭi* might appear to help (though the accent-difficulty is there). All this, however, has to be discarded, once the comparative linguistic evidence has conclusively proved that the comp. is to be analysed as *abhi* + *sti* (from  $\sqrt{as}$ ), though to settle the final meaning the Pāṇinian distinction between *klin* and *klic* is so highly serviceable.

— *vīcarṣaṇiḥ* is all along taken by us to mean 'vigorous' or 'very active' (cf. the earlier note on the word at 28.5). Here this meaning is well supported by the context: Soma has grown great, he is *abhiṣṭikr't* and it is but natural that he should be 'vigorous'. For a Tat. comp., however, the accent on *vī* remains unexplained. Sāy. at 1.35.9 simply relies on Nigh. 3.11.6 which gives *vīcarṣaṇi* as a synonym of *viśvācarṣaṇi*, suggesting possibly that *vī* stands for *viśva* and retains its accent!

#### Translation of 9.49.

1. Well flow out hitherwards rain(-showers) for us, — the waters' wave from heaven; (flow out) abundant food free from (evil).
2. Flow with that stream by which cows beneficial to men may come hither, to our home.
3. Flow out melted butter with (thy) stream, — (thou), the greatest delighter of gods in the sacrifices; flow out hitherwards rain for us.
4. Such (lit. that thou), run well with the stream to the sheep-strainer for the sake of strength for us; may the gods, indeed, hear us!
5. The Pavamāna has trickled, striking away the demons, making the lights shine as of old.

#### Notes to 9.49

1c. *ayakṣmā'ḥ* is a regularly accented *nañ*-Bah; Grass. 1069 derives  $\sqrt{yakṣ}$  from  $*\sqrt{yah}$  (cf. Vedic *yahú*, and the part. *yahvát*, the fem. of which *vix.*, *yahvātīḥ* occurs in 1.105.11 and 9.113.8) and considers it to have a relation with the Old high German 'jagon' (also spelt as *yagon* by Grass. 1101, which

confirms its phonetic value to be *y*), meaning 'to hurry' or 'move quickly' (probably in pursuing something, a meaning which survives in the modern German verb *jagen*, to hunt). The R̥gvedic \**yah* and O. H. German *jagon* permit the reconstruction of \* $\sqrt{yagh}$  as a root in the mother language (i.e. Wackernagel's *Grund-Sprache*). It is a reasonable phonetic as well as morphological supposition that \**yagh* >  $\frac{yah}{yag} + (s + ma)$  would give us Vedic *yākṣma*,

'that which pursues or spreads' (or which goes from one bodily part to the other: cf. Grass. 1070). Though etymology is not our main concern here, still we have to note Sommer's view in '*Wörter und Sachen*' 7.103 f. referred to by Wack-Debr. (AG. II. 2 § 750a B p. 922) that *yākṣ* originally meant '*Beschreiung*' (i.e. crying, bewitching) and then 'magic' came from Indo-Ger. \**iekh*, 'to speak, to exorcise' (cf. German *Gicht* = gout). Indo-Ger. \**iekh* and \**yag* (the latter being referred to above) are surprisingly convincing phonetic parallels. This alternate etymology also does not rule out the idea that 'pursuing' or 'spreading' might be the original meaning at the basis of *yākṣma* (where pursuing etc. might be due to magic). These considerations help us a lot to appreciate the significance of *ayakṣmā'h* as applied to *īśaḥ*: the poet wants 'large quantities' of nourishing food but they must be free from any evil effect (either intrinsic or magical). Gld.'s rendering 'healthy food-enjoyments' somewhat underrates the force of *ayakṣmā'h*.

2b. *āgāman* is subj. 3rd pers. pl. as the accent on the radical vowel shows; if it were imperf. *ā* would have been accented.

2c. *gānyāsah* is a *taddhita*-formation in *ya(i)* in the category *tasmai hiām* Pān. 5. 1.5, meaning '(cows) beneficial to people' i. e. 'domesticated cows', as against the wild cows. Sāy's and VM's (MS. p. 326) paraphrase '*śatrujana-padaabhavāḥ*' is in excess of the grammatical possibility; they want to take it under *bhave cchandasi* Pān 44. 110, under which Pān does not specially mention it.

4c. *śṛṇāvan* is subj. 3rd pers. pl. from  $\sqrt{śr}$ , to hear, accented on account of the proximity of *hi*. The *guṇa* of the thematic vowel (*\*)u* is caused by the subj., in which the endings cause this change. Pān. provides for this by laying down *a(i)* or *ā(i)* as a suffix to the usual ending and it is *pit* i.e. causes *guṇa* etc. cf. Pān. *leṣodātau* 3. 4. 94, where *tau ca pitau* follows by *anuṣṛīti*.

5b. *apajāṅghanai* can only be nom. sing. of the pres. part. (masc.) of the intens. of  $\sqrt{han}$  compounded with *apa*; it is not imperf. 3rd pers. sing., because in that case, as a verb in a principal or coordinate clause, the Pp. would write it separately from *apa*, which would get the accent. Mcd (VG. for students. list

of verbs p. 433 ) gives *jānghānat* as part. of the intens. Further, the accented reduplicated syllable confirms that it is not a subj. verbal form, which would be *jaghānai* ( 9. 23. 7c ), also noted by Mcd ( *ibid.* p. 432 ) as perf. subj. Moreover, the pres. part. *rocāyan* in *c* suggests that in *b* also, a part. should be present.

#### Translation of 9.50.

1. Thy strong movements surge up like the sound of the river's wave ; speed up the felly of the song(-car ).
2. At thy pressing, the three ( sacred ) speeches, longing for the heroic ( Soma ), raise themselves up, when ( thou ) goest to the summit of the sheep(-hair).
3. Into the sheep-hair, they urge on with the ( pressing- )stones the dear reddish-brown honey-trickling Pavamāna.
4. O ( thou ) the most exhilarating ( Soma ), flow to the strainer with ( thy ) stream, O wise one, in order to sit on the place of ( *i. e.* glorified by ) the song.
5. Such ( thou ), O Indu, the most exhilarating ( one ), being annointed ( *i. e.* mixed ) with the besmearing milk, flow ( on ) for Indra to drink.

#### Notes to 9.50.

**General :** The special and only theme of the hymn is the flowing, mead-trickling Soma and the accompanying activities of straining, mixing with milk and offering to Indra, no mythological or mystic reference being present. The first two *rcs*, however, strike a high poetic note describing Soma's sound, which also evokes the three-fold speech, *viz.*, recitation, prose incantation and song. ( For details, see below notes on words in *rcs* 1 and 2 ).

1a. *śūd ...īrate*, if taken actively, would require some object to be supplied ; instead it is perferable to take it reflexively, as the poet's intention obviously is to personify the *śūsmaśah* ( strengths or powerful movements of Soma.

1c. According to Gld.( *ibid.* p. 37 ), *vāṇāsya* is double-meaning as in *góbhir vāṇó ajyate sôbharinām* 8.20.8, in which passage, however, it need not be double meaning, because as *sôbharis* are the poets, their ' arrow ' would hardly be intended ; instead *vāṇá*, as everywhere else in the RV, should mean ' pipe ' or ' musical song '. ( It may be intended that the dashing song of the poet shoots like an arrow, but that is only a suggestion ). In the *sôbhari*-context, the meaning of the *pāda* can be that the melody ( *vāṇá* ) of the poet is annointed

'gōbbhiḥ', i.e., by the quick-moving words of the *ṛc*, and the latter are mixed up with (i.e., played on) the *vāṇā* or the music. Further, there is hardly any passage in the RV where the meaning 'arrow' is definitely present for *vāṇā*. The only occurrences of it are the disputed ones like the present *viz.* 9.50.1 (the only one according to Grass. 1256) and 8.20.8 according to Gld. (*ibid.* p. 37, note on 9.50.1c). *vāṇā* meaning 'a reed' or 'a musical instrument of reed' is well-known to the RV according to Grass. 1256. The etymology of the word is uncertain and if one considers its CV pattern *viz.* 'v | vowel | ṛ | vowel' as in other apparently related words like *vaṇī*, *viṇā*, *venu* (cf. also *vāṇici* in the RV 5. 75. 4), one would feel that they are loan-words from a linguistic strata where the consonants remained and only the vowels changed (as in Arabic). Apart from this, the use of *pavīm* with *vāṇāsyā* would show that the latter here stands for a musical song.

In *pavī*, one should easily recognise the root *pā* meaning 'to flow, to run, i.e. to be in quick movement' etc. for which see our note on *pāvasva*, Soma-Hymns Pt. I p. 4. In the absence of the recognition of this fact, it is but natural that various meanings should have been proposed for it. Uhlenbeck (referred to by Mayrhofer p. 239) does refer to *pāvate* and *punā'ti*, but fixes the meaning 'shining, pure' (naturally being more influenced by *punā'ti*). The description of the Aśvins' chariot as *pavībhiḥ rucāndh* 7.69.1 might apparently support this conclusion, but that is only an isolated case.

*pavī*, from *pāvate*, 'to run' etc., is something 'which itself has speed' or something 'which gave speed to or hastened another object' like a wheel-band etc., as is clear from the meaning 'felly or the tire of a wheel' found in the description of Pūṣan (with reference to his chariot) in *pūṣṇāś cakrām nā riṣyati* .....*nō asya vyathate pavīḥ* 6.54.3 and as is found in many passages (cf. *paviṣu kṣurā* 1.166.10c; and *prāti śṭobhanti sindhavaḥ pavībhyah* 1.168.8a, both the passages describing the Maruts). For the meaning 'the shaft or point of an arrow', Gld. (*ibid.* p. 37) refers to the word *kṣurāpaviḥ*, in the Jaim. Br. (see his notes to 10.180.2 *ibid.* p. 400), where Indra's *vajra* is characterized with this adj.; then *pavī* may mean 'point or shaft', but the speed of *vajra* which is described, has also to be taken into consideration. The AV. (*kṣurāpavir i'kṣa-mānā* 12.5.20), while detailing the metaphor of a *brahmagavi* as a terrible thing, states that 'when the cow looks, she is *kṣurāpavi*' (cf. Whitney's translation: 'keen-edged, when looking', HOS 8.703, AV. Trans. Vol. II, whereby the thunderbolt is meant as metaphor for the eye.) Of course, one cannot dogmatise about these meanings. It cannot be forgotten, however, that *pavī* retains in classical Sanskrit the meaning 'thunderbolt', an important characteristic of which is 'the

speed with which it is *hurled* (as well as its striking powers), which confirms the idea that the root *páivate*, to move etc.; is at its basis. Of course, any meaning like 'spoke, point or tire' or possibly even 'speed' is permissible.

The use of '*codaya*' in *c* also supports this. (Cf. Old's opinion quoted at the end.). As Grass. 456 has pointed out,  $\sqrt{cud}$  is used both in the sense of 'put in motion' (hasten etc.) as also 'sharpen'; especially the passage *coddhya dhīyam dyaso ná dhārām*, 6.47.10b well suggests that at times both the meanings of sharpening as well as quickening are present and very often the subject is 'prayer' (*dhīyaḥ*) or 'song'. (cf. *coddh kuvī tutuṣyā't sātāye dhīyaḥ* 1.143.6c). This would support the idea that *vānāsya pavīm* coupled with '*codaya*' suggests the speed or the wheel (or the sharp point) of the 'song' or the *vānā*, which by suggestion is a 'chariot', —a realistic metaphor.

'The strengths of Soma' are already surging up (cf. 1a) and it is but natural that he should be entreated 'to speed up the poet's song', which idea also harmonises with the predominantly ritual setting of the hymn; cf. the next *rc*, *tisrā vā'ca ūdirate* etc. Old (Noten II. 162), on the basis of the fact that '*cud*' stands specially for the chariot, thinks that the usual meaning of *pavī* should be taken. He also opines that *vānā* is a musical instrument.

2b. *tisrāḥ vā'caḥ* obviously mean the *rc*, *sāman* and *yajus* (conceived as females longing for the Soma, for which vide *makhasyúvaḥ* below).

— To settle the meaning of *makhasyúvaḥ* we have very convincing evidence in the Soma-hymns. As pointed out earlier (cf. note on 20.7a), *makkhá* in the RV means 'a warrior' or 'a fighting hero' and *makhasyú* (derivative in -ú from the denom. *makhasya-*, which actually should be *makhayá-*, the insertion of the '-s-' being due to analogy with forms like *vacasyati*, *apasyati* etc.), means 'one who longs for the *makkhá* or the hero'. In practically all the occurrences of *makhasyú* in the Soma Maṇḍala it is used as an epithet of *vā'c*, the longing of which for Soma, the hero, is a favourite idea of the Soma-poets: *vācāspātir makhasyate* 9.101.5 states that Soma, the lord of speech, behaves like a hero or gallant, which brings out this metaphor in a simple yet vivid manner. This is confirmed by *yāt punāno makhasyāse* 9.61.27c, where Soma acts like a warrior while being purified. With reference to *vāc* conceived as a maiden (by suggestion), *makhasyú* should mean 'one who' longs for the hero, Soma', who is once requested to bring a '*makhasyú vā'c* which is *sahāsrabharṇas* 9.64.26c (the previous *rc* stating that Soma stimulates the *vā'c*). Of course, the denom. *makhasyá-* does mean to fight or behave like a warrior, where description of males is concerned as of Soma in 9.101.5 mentioned above and of Indra and his

## III

enemy in *tvām jaghantha nāmucim makhasyūm* 10.73.7 ; but that certainly does not apply to *vā'c*.

Grass. 971 for *makhasyū* (*vā'c*) in the present passage gives the meaning 'shout of triumph' or 'cry of victory', which is unnecessarily more than what the word strictly permits. The metaphor in *makhasyūvaḥ* in 2*b* and that of the song having a *pavī* or felly etc. very artistically present the racy poetry that is sung when Soma flows.

3*a*. *pāri* clearly governs the loc. *vā're* with the meaning 'around (i.e. overflowing) the hair-strainer', though in such adnominal uses it governs the acc. (cf. *pāri dyā'm anyād īyate*, 1.30.19 quoted by Mcd VG § 606 p. 420) ; *pāri* may even be taken with *hinvanti* in *b*, but such a use of  $\sqrt{hi}$  with *pāri* is unknown to the RV, and reasonably supports the conclusion that *pāri* here governs the loc. Moreover, *vā're pāri* being in the same *pāda* further confirm it.

4 = 25.6. We have reproduced here the translation of the latter for easy reference. It is difficult to determine whether this *rc* originally belongs to 9.25 or 9.50 ; the former is more mythological in content, whereas the latter is more ritualistic in character ; as such the *rc* with the typical ritual words *pavasva dhā'rayā* and *yóni(m)* appears better to fit in the present *sūkta*.

Sāy. adds the following remark to his *bhāṣya* on this *rc* : ' *yady apy eṣā pūrvasminn adhyāye vyākṛtā tatthāpi mandamatinām vismaraṇasaṅkayā punar vyākhyātā* '. To be true to this remark he should have actually reproduced here his *bhāṣya* on 25.6, but it varies in many details such as, while *dhā'rayā* under 25.6*b* remains unexplained, under 50.4*c* it is rendered by ' *sampālena* '.

5*b*. *añjānāḥ*, Ātm. pres. part., has to be taken passively. *aktūbbhiḥ* is used here in its root-sense  $\sqrt{añj}$ , to anoint, viz. *aktū* = 'that which anoints or besmears' ; the neighbouring *añjānāḥ* puts this beyond doubt.



## APPENDIX I

अथ

### ऋक्पदालोचनम्

( ऋ० मं० ९ सू० १६ )

विद्याभास्कर पण्डित श्री मणिसङ्कर व०  
उपाध्यायशास्त्रिभिः प्रणीतम् ।

॥ श्रीः ॥

ॐ नमः शिवाय

‘ प्र ते सोतारः ’—इत्यष्टर्चं नवमस्य मण्डलस्य षोडशं सूक्तम् । असितो देवलो वास्य ऋषिः । सोमो देवता । गायत्रं छन्दः । तथा हि—“ पवमानगुणः सोमो विज्ञेयः काश्यपा-  
वृषी । इति विद्यादनुक्तेऽपि लाघवाया दृढ्वच्युतात् ” ॥ इति श्रीसप्तयणाचार्याः ॥

प्र ते सोतार ओण्यो ३

रसं मदाय घृष्वये ।

सर्गो न तक्लेशः ॥ १ ॥ ( ऋ. ९. १६. १ )

प्र । ते । सोतारः । ओण्योः ( मतान्तरे—ओण्यः ) ।

रसम् । मदाय । घृष्वये । सर्गः । न । तक्लि । एतशः ॥ १ ॥

॥ अथ स्वरविचारः ॥

प्र—‘ निपाता आद्युदात्ताः ’ ( फि. ४. ८०. ) ‘ उपसर्गाश्चाभिवर्जम् ’ ( फि. ४. ८१ )  
इत्युदात्तः ।

ते—“ तव ” इत्यस्य स्थाने ‘ तेमयावेकवचनस्य ’ ( पा. ८. १. २२. ) इति सूत्रेण ‘ ते-’  
आदेशे कृते ‘ अनुदात्तं सर्वमपादादौ ’ ( पा. ८. १. १८ ) इत्यनेन  
सर्वानुदात्तमिदं पदम् । अत एव नेदं तदो रूपम् । संहितायां तु  
( उदात्तात् प्रोपसर्गपरस्थानुदात्तस्य ते इत्येतस्य, ‘ उदात्ताद-  
नुदात्तस्य स्वरितः ’ ( पा. ८. ४. ६६. ) इति स्वरितत्वात् ) ‘ प्र  
ते ’ इति ।



सोतारः—सवतेः, सौतेः, सुनोतेः, सुवतेः, सूतेः, सूयतेर्वा लुटि तिङन्तमेतद् रूपम् । ‘तास्य-  
नुदात्तेद्’ (पा. ६. १. १८६) इत्यादिना तासः परस्य रसोऽ-  
नुदात्तत्वे, धातुस्वरपेक्षया प्रत्ययस्वरस्य बलीयस्त्वेन तासुदात्तो  
धातुश्चानुदात्तः । संहितायां, ‘ते’ इत्यस्मादतिङन्तात् पदात्  
परस्य ‘सोतारः’ इत्यस्य ‘तिङ्ङतिङः’ (पा. ८. १. २८)  
इत्यनेन सर्वानुदात्तत्वे (निघाते) प्राप्तेऽपि, ‘न लुट्’ (पा. ८.  
१. २९) इत्यनेन सूत्रेण अतिङन्तात् परस्य लुङन्तस्य निघात-  
(सर्वानुदात्तत्व) प्रतिषेधादस्य पदस्य मध्योदात्तत्वमव्याहतमेव ।

(श्रीमत्सायणाचार्यास्तु ‘तिङ्ङतिङः’ (पा. ८. १. २८) इति निघातस्वरापत्तिभिया  
‘सोतारः’ इति पदं तृजन्तात्तृजन्ताद्वा प्रातिपदिकाज्जसि निष्पन्नं कल्पयन्ति । तन्न सत् ।  
तिङन्तत्वेऽपि ‘न लुट्’ (पा. ८. १. २९) इत्यनेन निघातप्रतिषेधात् । किञ्च पदस्यास्य  
तृज्वटितत्वे ‘रसम्’ इति श्रूयमाणे तत्सवनकर्मणि ‘कर्तृकर्मणोः कृति’ (पा. २. ३. ६९)  
इत्यनेन षष्ठी स्यात् । सा च नो श्रूयते । तृज्वटितत्वे तु निदन्तस्य सोतृशब्दस्याद्युदात्तत्व-  
मापद्येत । जसोऽप्यनुदात्तत्वात् । किञ्च तस्य जसन्तत्वे, अपौरुषेयतया लब्धप्रतिष्ठायामस्यामृचि  
मानवेन स्वकल्पितं यत्किञ्चित् क्रियापदान्तरमध्याहार्यं भवेत् । तच्चापौरुषेयेषु वेदेषु  
किञ्चिद्वाच्यं जनयति । तस्माच्छ्रीमत्सायणाचार्यैरेव ‘रसं सोतारः सोमाभिषवकर्तारः’ इत्युक्त्वा  
यदस्य पदस्य जसन्तत्वं प्रतिज्ञायते, यच्च वाक्यपूरणाय आकाङ्क्षानिवृत्तये वा ‘प्रस्नावयन्तीति  
शेषः’ इत्युक्त्वा प्रेत्युपसर्गस्य ऋङ्मध्यस्थस्याध्याहृतेन ऋग्वहिर्भूतेन ‘स्नावयन्ति’—इति  
पदेन योगो बोध्यते तदेतत् सर्वमसमञ्जसं भाति । )

ततश्च ‘सोतारः’ इति पदस्य लुङन्तत्वेऽपि संहितायां—‘प्र ते सोतारः’ इत्येव  
स्वरक्रमो निर्दोषः ।

ओण्योः—इति श्रीमत्सायणाचार्यचरणमतम् । अपनयनार्थकादोणतेरचि, अन्तोदात्तादोण-  
शब्दात् पुंयोगादौ ङीषि, ‘ओणी’ ति—अन्तोदात्तं प्रातिपदिकम् ।  
देवदचोरद् (पचादिगण, पा. ३. १. १३४) वट्टित्वं परिकल्प्या-  
जन्तादोणशब्दाद् ङीप्यपि ‘ओणी’ इत्यन्तोदात्तमेव । ततोऽनु-  
दात्ते जसि, उदात्तस्य ङीषो यणि ‘उदात्तस्वरितयोर्यणः स्वरितो-  
ऽनुदात्तस्य’ (पा. ८. २. ४) इत्यनेनोदात्तस्थानिकाद् यणः  
परस्यानुदात्तस्य जसः स्वरितत्वे ‘ओण्यः’ इति सिध्यति ॥

श्रीमत्सायणाचार्यचरणास्तु ‘ओणीशब्दादोसि ओण्योः’ इति पदच्छेदमिच्छन्ति । तस्मिन् पक्षे ओणीशब्दादन्तोदात्तादोसि यणि जाते, ‘उदात्तयणो ह्रस्पूर्वात्’ ( पा. ६. १. १७४ ) इत्यनेन ह्रस्पूर्वकादुदात्तस्थानिकाद् यणः परस्य ओस उदात्तत्वे प्राप्ते स्वरितत्वश्रुति-  
र्बाधिता स्यात् । असि तु नास्य प्रवृत्तिः, शसादावेव प्रवृत्तेः । तस्माद् ‘ओण्योः’ इति पदच्छेदः स्वरमहिम्ना न सयुक्तिको भाति । तेन संहितायाम्—‘प्र ते सोतार ओण्यः’ ( ओण्योः इति वा ) । परम्परागतपदपाठस्य प्रामाण्ये तु च्छान्दसमेवान्त्यस्य स्वरितत्वं बोध्यम् ।

रसम्—रस्यत इत्यर्थे भावे कर्मणि च ‘अकर्तरि च कारके०’ ( पा. ३. ३. १९ ) इत्यादिना-  
अदन्ताद् रसधातोर्घञि निष्पन्नो रसशब्दो भिस्वादाबुदात्तः । उपधाबृद्धौ चिकीर्षितायां धात्वन्तस्य—अतो लोपस्य स्थानिवद्भावाद् रेफोत्तरवर्तिनोऽकारस्योपधात्वं विहन्यते । ततो नोपधाबृद्धिः । अमनुदात्तः । अमि पूर्वरूपमप्यनुदात्तम् । तच्चोदात्तात्परमिति स्वरितम् । तेन संहितायाम्—‘प्र ते सोतार ओण्यो३ रसम्०’ इति ॥ ( ओण्यो३ रसम्—इत्यत्रोदात्तपरत्वेऽप्यनुदात्तस्य स्वरितत्वं गार्ग्य-काश्यप-गालवानां मते, न विहन्यते । एतेन काश्यपदृष्टत्व-  
मस्या ऋचः स्वतःसिद्धम् ॥ )

मदाय—माद्यतेर्मादयतेर्मदायतेर्वा भावे करणे च ‘मदोऽनुपसर्गे’ ( पा. ३. ३. ६७ ) इत्यनेन-अपि, पितः प्रत्ययस्यानुदात्तत्वाद्भातुस्वरेणाबुदात्तो मद्-  
शब्दः । हे प्रत्ययोऽनुदात्तः । प्रथमादुदात्तात्परो द्वितीयोऽनुदात्तो ‘दा’ स्वरितः । ततः परस्तृतीयो यकारश्च ‘स्वरितात्संहिताया-  
मनुदात्तानाम्’ ( पा. १. २. ३९ ) इत्यनेनैकश्रुतः ।

‘रसं मदाय’ इत्यत्र ‘सम्’ इत्यस्यानुदात्तस्य स्वरितत्वेऽपि पदपाठे, संहितायां ततः परस्य मदघटकस्य मकारस्योदात्तत्वाद् ‘उदात्तस्वरितपरस्य सन्नतरः’ ( पा. १. २. ४० ) इत्यनेनानुदात्त-  
तत्वात् स्वरितत्वं विहन्यते । तेन संहितायाम्—‘प्र ते सोतार ओण्यो३ रसं मदाय’ इत्येवं पठ्यते ॥

**घृष्वये**—संघर्षार्थकालोचनार्थकाद्वा घर्षते: ‘कृविघृष्विच्छविस्थविक्रिकीदिवि’ (उ. ४. ५०९)-  
इत्यनेनौणादिकेन किन्प्रत्ययान्तो घृष्विशब्दो निपात्यते । स च  
नित्वादाद्युदात्तः । ततो ङयि गुणेऽयादेशे च ‘घृष्वये’ इति सिध्यति ।  
तत्र प्रथमो नित्स्वरेणोदात्तः, शिष्टयोरनुदात्तत्वेऽपि द्वितीयस्योदात्ता-  
त्परत्वात्स्वरितत्वं तृतीयस्य च पदपाठे एकश्रुतत्वम् । तस्य चोदात्त-  
स्वरितपरत्वाभावाच्चानुदात्ततरत्वम् । ‘मदाय घृष्वये’ इत्यत्र संहि-  
तायां मदायपदघटकस्य यकारस्यानुदात्तत्वेऽपि उदात्तपरत्वादनु-  
दात्ततरत्वं प्राप्नोति । तेन संहितायाम्—‘प्र ते सोतार ओण्यो३  
रसं मदाय घृष्वये’ इति सिद्धम् ।

**सर्गः**—सृजतेर्घभि, लघूपधगुणे, ‘चजोः’ (पा. ७. ३. ५२)—इत्यादिना कुत्वे च  
भिदन्तत्वादाद्युदात्तः सर्गशब्दः । उदात्तात्सकारात्परस्यानुदात्तस्य  
गकारस्य चोदात्तादनुदात्तस्य स्वरित इति स्वरितत्वम् ।

न—निपातत्वादुदात्तः ।

**तक्ति**—हसन्मार्गकात्तक्तेर्लडादौ ‘बहुलं छन्दसि’ (पा. २. ४. ७३) इत्यनेनादादिभिन्नादपि  
परस्य शपः कचिल्लुकि, धातुस्वरेणाद्युदात्तत्वे प्राप्तेऽपि ‘तिङ्ङ-  
तिङ्ङः’ (पा. ८. १. २८) इति सर्वानुदात्तत्वम् । तेन संहितायाम्—  
‘सर्गो न तक्ति’ इति ।

**एतशः**—एतः = कृष्णमृगो, ‘वर्णानां तणतिनितान्तानाम्’ (फि. २. ३४)—इत्याद्युदात्तः । तं  
श्यति = पलायनेन तनूकरोतीति—एतशः = अतिशीघ्रगामी । ‘गतिकारकोपपदात् कृत्’  
(पा. ६. २. १३९) इत्यनेनान्तोदात्तत्वे प्राप्तेऽपि ‘आद्युदात्त-  
प्रकरणे दिवोदासादीनां छन्दस्युपसङ्ख्यानम्’ इत्यनेन (पा. ६.  
२. ६४-९१ सूत्रस्थेन वार्तिकेन)—आकृतिगणत्वेनाद्युदात्तत्वम् ।  
अथवा—‘वर्णो वर्णेष्वनेते’ (पा. ६. २. ३) इत्यस्य ‘एतभिन्ने  
वर्णवाचिनि, अवर्णवाचिन्यपि च कचिद् उत्तरपदे, वर्णवाचिनः  
पूर्वपदस्य प्रकृतिस्वरो भवति’ इति व्याख्यानपक्षे, पूर्वपदस्याद्युदा-  
त्तत्वेन प्रकृतिस्वरो ज्ञेयः । अथवा—‘लघावन्ते द्वयोश्च बहुषो गुरुः’  
(फि. ४. ४२) इति फिदसूत्रेण ‘एतश’—शब्दस्याद्युदात्तत्वं

ज्ञेयम् । शेषयोरनुदात्तत्वे, उदात्तात्परस्य स्वरितत्वमन्यस्य चैक-  
श्रुतिः । तेन

संहितायाम्—प्र ते सोतार ओण्यो ३

रसं मदाय घृष्वये ।

सर्गो न तत्स्वेतशः ॥ इति पाठः ॥

ततश्च श्रीमत्सायणाचार्यचरणमते—

‘हे सोम, इन्द्रस्य, शत्रुघर्षणशीलाय मदाय, सोतारः = सोमा-  
भिषवकर्तारः, ओण्योः = बावापृथिव्योः, ( रसम् इव ) ते = तव,  
रसं, प्रसावयन्ति । स च, सर्गः = सृष्टो रसः, एतशः न = अश्च  
इव, तक्ति = पात्रं गच्छति ’ इत्यर्थो भवति ॥

नव्यानां मते च—

‘हे सोम, ( इन्द्रस्य ) घृष्वये = वर्षणजन्याय मदाय = आनन्दाय,  
ओण्यः = बावापृथिव्यादयः पुरुषपत्न्यः ( प्रकृतयः ), ते = तव, रसं  
प्रसोतारः = प्रसोष्यन्ति । एतशः = एतस्माद् हेतोः, अश्च इव  
शीघ्रगामी ( परिणामीति यावत् ), सर्गः = जगत्, न तक्ति =  
उपहासं विनाशं वा न गच्छति ’ इत्यादिरर्थः । एतेनाद्यापि  
ऋचामर्थः सन्दिग्ध एवेति भति ॥ ९.१६.१ ॥

क्रत्वा दक्षस्य रथ्य-

-मपो वसानमन्धसा ।

गोषामण्वेषु सश्विम ॥ २ ॥ ( ऋ. ९. १६. २ )

क्रत्वा । दक्षस्य । रथ्यम् । अपः । वसानम् । अन्धसा । गोऽसाम् । अण्वेषु । सश्विम ॥ २ ॥

क्रत्वा—‘कृञः कतुः’ ( उ. १. ८० ) इत्यनेनौणादिकेन कृञः कतौ, कित्वाद् गुणाभावे  
यणि, प्रत्ययादेरुदात्तत्वे क्तुशब्द आद्युदात्तः । ततश्चाप्रत्यये  
नादेशं बाधित्वा ‘सुपां सुलुक्’ ( पा. ७. १. ३९ ) इत्यादिना  
‘आ’—आदेशे च सुप्त्वेनानुदात्तत्वादुदात्तात्परस्य तस्य स्वरित-  
त्वम् । क्रत्वा = क्तुनेत्यर्थः ।

दक्षस्य—शीघ्रं वर्धते येनेत्याद्यर्थे दक्ष धातोर्धभि, निदन्तत्वादाद्युदात्तो दक्षशब्दः । ततो ङस्स्थानिकस्य स्येव्यस्य सुप्त्वादनुदात्तत्वे, उदात्तात्परस्य क्षकार-स्यानुदात्तस्य स्वरितत्वं ततः परस्यानुदात्तस्य चैकश्रुतिः । संहितायां तु दक्षस्येतिदकारस्योदात्तत्वात्ततः पूर्वस्य स्वरितस्यापि 'क्रत्वा' घटकस्याकारस्य सन्नतरत्वमेव । तेन—'क्रत्वा दक्षस्य' इति स्वरसिद्धिः ।

रथ्यम्—यद्यपि रम्धातोः कथनि नित्स्वरेणाद्युदात्तो रथशब्दस्तथापि 'तद्वहति रथयुगप्रासङ्गम्' (पा. ४. ४. ७६) इत्यनेन प्राग्वितीये यति 'तिस्वरितम्' (पा. ६. १. १८५) इत्यनेन यतः स्वरितत्वाद् 'अनुदात्तं पदमेकवर्जम्' (पा. ६. १. १९८) इति रेफोऽनुदात्त एव । नन्वत्र 'तिस्वरितम्' (पा. ६. १. १८५) इति शास्त्रं बाधित्वा 'यतोऽनावः' (पा. ६. १. १२३) इत्यनेनाद्युदात्तत्वं कुतो न श्रूयत इति चेदुच्यते—पदपाठेऽपि स्वरितान्तस्याद्यनुदात्तस्य च रथ्यशब्दस्य श्रवणान्नेह यत् प्रत्ययः केवलाद्यशब्दाद् विवाक्षितः, किन्तार्हि, समस्तात्सुरथशब्दात् । शोभनश्चासौ रथश्चेति प्रादित-त्पुरुषे समासे निष्पन्नात्सुरथशब्दाद् (सुरथं वहतीत्यर्थे) यति, निष्पन्नोऽयं सुरथ्ये शब्दः स्वरितान्तः । यत्प्रत्ययान्तस्य व्यक्तत्वा-भावाच्च नेह 'यतोऽनावः' (पा. ६. १. १२३) इत्यस्य प्राप्तिः । ततो 'विनापि प्रत्ययं पूर्वोत्तरपदयोर्वा लोपो वक्तव्यः' इत्यनेन (पा. ५. ३. ८३ सूत्रस्थेन) वार्तिकेन समासघटकस्य सोर्लोपे रथ्यशब्दः स्वरितान्तः सिद्धः । स्वरितस्वरश्रवणाच्चात्र रथस्य प्राशस्त्यं द्योत्यते । आद्युदात्तत्वे च तन्न द्योत्येतेति विशेषः । अन्ये तु केवलाद् रथाद्यति बाहुल्यकादाद्युदात्तत्वस्याप्रवृत्तिमिच्छन्ति ॥ वस्तुतस्तु रथोऽस्यास्तीत्यर्थे 'छन्दसीविनिपौ च वक्तव्यौ' (वा. on पा. ५. २. १२२)—इति वार्तिकेन मत्वर्थीय ई प्रत्यये, अ-ल्लोपे च निष्पन्नादन्तोदात्ताद् रथीशब्दादामि, 'वा छन्दसि' (पा. ६. १. १०६) इति वैकल्पिकस्य पूर्वरूपस्याप्रवृत्त्या याणि,

‘उदात्तस्वरितयोर्यणः स्वरितोऽनुदात्तस्य’ (पा. ८. २. ४)  
इत्यनेनोदात्तेकारस्थानिकाद् यणः परस्यामः स्वरितत्वमत्र बोध्यम् ।  
तेन संहितायाम्—‘क्त्वा दक्षस्य रथ्यम्’—इति सिध्यति ॥

अपः—अप्लब्दाच्छसि ‘ऊडिदंपदाद्यपुत्रैद्युभ्यः’ (पा. ६. १. १७६) इति शस उदात्तत्वं  
तद्वर्जितस्य शेषस्य चानुदात्तत्वम् ।

वसानम्—आच्छादनाद्यर्थकादनुदात्तेतो वसधातोर्लटि शानचि शपो लुकि चिस्वरं बाधित्वा  
लसार्धधातुकस्य शानचोऽनुदात्तत्वे धातुस्वरेणादिरुदात्तः । द्वितीयः  
स्वरितस्तृतीयश्चैकश्रुतः । तेन संहितायाम्—‘क्त्वा दक्षस्य  
रथ्यमपो वसानम्’—इति ॥

अन्धसा—भक्षणाद्यर्थकादद् धातोः ‘अदेर्नुम्भौ च’ इत्यौणादिकेन असुनि, नुमि, धादेशे च  
निष्पन्नोऽन्धस् शब्द आद्युदात्तः । मध्यमः स्वरः स्वरितष्टाप्रत्ययश्च  
सुप्वादनुदात्तत्वेनैकश्रुतः । वसानमित्यत्रत्योऽनुदात्त एकश्रुतो  
नकारश्चोदात्तेऽन्धसोऽकारे परेऽनुदात्ततरो भवति । तेन संहिता-  
याम्—‘क्त्वा दक्षस्य रथ्यमपो वसानमन्धसा ।’ इति सिद्धम् ।

गोऽसाम् = गोषाम्—गां सनोति (ददाति) इत्यर्थे ‘जनसनखनक्रमगमो विट्’ (पा. ३. २.  
६७) इत्यनेन विटि, ‘विड्नोरनुनासिकस्याद्’ (पा. ६. ४. ४१)  
इत्यनेनानुनासिकस्यात्वे, विटोऽपहारे, ‘उपपदमतिङ्’ (पा. २.  
२. १९) इत्युपपदसमासे, कृदुत्तरपदप्रकृतिस्वरे (cf. पा. ६. २.  
१३९), ‘सनोतेरनः’ (पा. ८. ३. १०८) इति षत्वे च निष्पन्नो  
गोषाशब्दोऽन्तोदात्तः । पूर्वरूपमप्युदात्तमेव । (‘गोषां = गवां  
सोतारम्’ इत्युक्त्वा श्रीमत्सायणाचार्यचरणाः सुनोत्यादेर्धातोर्डाजा-  
दिकं कश्चित् कृत्प्रत्ययमत्र विवक्षन्ति । ‘षण् दाने’ ‘षण  
संमत्तौ’ इत्याभ्यां भगवता पाणिनिना ‘जनसनखनक्रमगमो विट्’  
(पा. ३. २. ६७) इत्यनेन सूत्रेण स्वयं प्रोक्तस्य विटोऽस्वीकारे  
नव्यास्तु न किञ्चित्कारणं पश्यन्ति । तेन ‘गवां सोतारम्’ इत्यस्य  
स्थाने ‘गवां सनितारम्’ इति वक्तव्यमिति नव्याः ।)

अण्वेषु—अणितेरण्यतेर्वा बाहुलकाद् (ह्रस्वशब्दवत्) कनि निष्पन्नोऽण्वशब्दो नित्वादाद्यु-  
दात्तः । एकारस्यानुदात्तत्वेन स्वरितत्वम् । सुपश्च पिच्चादनुदात्तत्वेन  
स्वरितात्परत्वादेकश्रुतिः । तेन संहितायाम्—‘गोषामण्वेषु’ इति ।

सश्विम—समवायसेवनाद्यर्थकारसचते ‘श्छन्दसि लुङ्लङ्लिटः’ (पा. ३. ४. ६) इति लिटि,  
उत्तमस्य बहुवचिविक्षायां मसि, मादेशे, इटि, द्वित्वे, एत्वाभ्यास-  
लोपयोः प्राप्तयोर्बाहुलकाच्छन्दसि केवलमभ्यासलोपे, एवं बाधित्वा  
चकारस्य सुडागमे श्रुत्वे च ‘सश्विम’ इति क्रियापदम् ।  
छान्दसात्सश्वधातोर्लिटि, मसि, मे, इटि, द्वित्वे प्रवृत्तेऽपि  
छान्दसेऽभ्यासलोपे, (ससश्विमेल्यस्य स्थाने) परे, सश्विमेति  
क्रियापदमभिलष्यन्ति । अण्वेष्वित्यतिङन्तात् पदात् परं च तत्सर्वं  
निह्न्यते । उदात्तस्वरितपरत्वाभावान्न सन्नतरत्वम् । ततश्च स्वरिता-  
त्परेषां सर्वेषामनुदात्तानामेकश्रुतिरेव । तेन संहितायाम्—

क्रत्वा दक्षस्य रथ्य—

मपो वसानमन्धसा ।

गोषामण्वेषु सश्विम ॥ इति ९ म. १६. २ ॥

( अर्थविचारः )

श्रीमत्सायणाचार्यचरणमते—‘वयमभिषोतारो, दक्षस्य = बलस्य,  
रथ्यं = नेतारम्, अपः = उदकानि रसान् आच्छादयन्तम्, अन्धसा  
= श्रयणात्नेन साहितं, गोषां = गवां सोतारम्, एवम् उक्तलक्षणं सोमं,  
क्रत्वा = कर्मणा, अण्वेषु = अङ्गुलीषु, सश्विम = संयोजयामः’ इति ।  
नव्यमते च—‘हे सोम, क्रत्वा = कर्मणा, दक्षस्य = देहादेः प्राणस्य  
वा प्रयोजकं, रथ्यम् = सारथिरूपम्, अन्धसा = अन्नेन सह, अपः =  
जलम्, वसानम् = आच्छादयन्तं = धारयन्तम्, गोषाम् =  
( गवाम् = इन्द्रियाणाम्, इन्द्रियशक्तीनां वा, सनितारम् =  
प्रदातारम् ) इन्द्रियशक्तिप्रदातारम् त्वाम्, ( वयं तव भक्ताः )  
अण्वेषु = अणौ-अणौ, प्राणिमात्रे वा, सश्विम = समवेतं पश्यामः,  
सेवामहे वा ॥ इति ९ मं. १६. २ ऋक् ॥

अन॑प्तम॒प्सु दु॒ष्टरं॑

सोमं॑ प॒वित्र आ सु॑ज ।

पुन॑र्हीन्द्राय॒ पात॑वे ॥ ३ ॥ ( ऋ. ९. १६. ३ )

अन॑प्तम् । अप्सु॑ । दु॒स्तरम् । सोमम् । प॒वित्रे । आ । सु॒ज । पुन॑र्हि । इन्द्राय॑ । पात॑वे ॥ ३ ॥

( अथ स्वरविचारः ) .

अन॑प्तम्—आप्धातोः क्ते, आप्तशब्दोऽन्तोदात्तः । न आप्तोऽनाप्त इति नञ्त्तत्पुरुषे च समासस्वरं बाधित्वा ‘अव्यये नञ्कुनिपातानाम्’ इत्यनेन ( पा. ६. २. २ सूत्रस्थेन ) वार्तिकेन परिगणनात्पूर्वपदप्रकृतिस्वर एव । तेनादिरन्तुदात्तः । ‘व्यत्ययो बहुलम्’ ( पा. ३. १. ८५ ) इति—आप आकारस्य ह्रस्वोऽकारोऽनुदात्तत्वादुदात्तात्परत्वाच्च स्वरितः । ततः परस्यानुदात्तस्य क्तस्य चैकश्रुतिः । अम्यपि तथैव ॥

अप्सु—‘ऊडिदंपदाद्यप्पुमैद्युम्यः’ ( पा. ६. १. १७१ ) इत्यनेन सुबुदात्तः । शिष्टोऽबनुदात्तश्च ।

दु॒ष्टरम् = दु॒स्तरम् — दुःखेन स्तरीतुं शक्य इत्यर्थे दुष्पूर्वकात् स्तृणोतेः स्तृणातेर्वा ‘ईषद्दुःसुषु कृच्छ्रकृच्छ्रार्थेषु खल्’ ( पा. ३. ३. १२६ ) इति सूत्रेण खलि, ‘ख’ ‘ल’ योरित्वे, ‘उपपदमतिङ्’ ( पा. २. २. १९ ) इत्यनेनोपपदे तत्पुरुषे, कृदुत्तरपद-प्रकृतिस्वरेण लितः प्रत्ययात्पूर्वस्य धातोरच उदात्तत्वे, शेषयोरनुदात्तत्वे च, उदात्तात् परस्य खलोऽकारस्यानुदात्तस्य स्वरितत्वम् । अभि पूर्वरूपेऽपि तथैव । ‘दुस्+स्तरम्’—अस्यामवस्थायां ‘सात्पदाद्योः’ ( पा. ८. ३. १११ ) इत्त्वस्य बाधकेन ‘पूर्वपदाद्’ ( पा. ८. ३. १०६ ) इति सूत्रेणोत्तरपदादेः सकारस्य षत्वे, तकारस्य ष्टुत्वे, दुसः सकारस्य रुत्वे विसर्गे च, ‘खर्परे शरि वा विसर्गलोपो वक्तव्यः’ ( पा. ८. ३. ३६ सूत्रस्थेन ) इत्यनेन वार्तिकेन विसर्गलोपे ‘दुष्टरम्’ इति द्वितीयान्तं पदं बोध्यम् ॥ ( श्रीमत्सायणाचार्यचरणास्त्वत्र दुष्पूर्वकात्तरतेः खलि, दुष्टरपदं सिषाधयिषन्तीति-अभिव्यज्यते । तथा हि ते-एतत्पदव्याख्यानप्रसङ्गे, “दुष्टरम् = अन्यैरभिभाव्यम् । न हि सोमं कश्चिदप्यतिस्तरति,”



इत्यवोचुः । दुष्पूर्वकात्तरतेः खलः स्वीकारे, षत्वष्ट्वयोः श्रवणमत्र न सम्भवेत् । ‘दुस्+तरम्’—अस्यामवस्थायां दुसः सकारो नास्ति-  
अपदान्तादेशरूपः सकारः । तस्माद् ‘आदेशप्रत्यययोर्’ (पा. ८. ३. ५९) इति न प्रवर्तते । दुसो विसर्गात्परयोः कुप्वोरभावाद्  
‘इदुदुपधस्य चाप्रत्ययस्य’ (पा. ८. ३. ४१)—इत्यपि न प्रवर्तितुमर्हति । तस्मान्नास्तीह दुसः परः प्लवनसंतरणार्थकस्तृधातु-  
भौवादिकः । किन्ताहिं ? आच्छादनाद्यर्थकः स्तृञ् धातुः स्वादिपाठितः  
किंवा स्तृञ् धातुः क्रयादिपाठित इति दिक् । )

ततश्च संहितायाम्—‘अन॑प्त॒म॒प्सु दु॒ष्ट्रं॑ सोमम्’ इति । (अत्रोदात्तात्सुपः  
परो दुः सन्नतरः) ।

सोमम्—‘अ॒र्तिस्तु॒सु’ (उ. १. १४९) इत्यादिना सुनोतेर्मनि, गुणे, निदन्तत्वाद्, आद्यु-  
दात्तोऽयं सोमशब्दः । अमि पूर्वरूपेऽपि-अन्त्यस्यानुदात्तत्वात्स्वरित-  
त्वम् । संहितायां चाद्युदात्तादस्मात्पूर्वतनस्य दुष्ट्रघटकस्य रेफस्य  
सन्नतरत्वम् । तेन—‘अन॑प्त॒म॒प्सु दु॒ष्ट्रं॑ सोमम्’ इति ।

प॒वित्रे—प॒वतेः पु॒नाने॒र्वा ‘पुवः संज्ञायाम्’ (पा. ३. २. १८५) ‘कर्तरि चर्षिदेवतयोः’  
(पा. ३. २. १८६) इत्येतयोरेकतरेण करणे कर्तरि वा ‘इत्र-’  
प्रत्यये, गुणावादेशयोः पवित्रशब्दः प्रत्ययस्याद्युदात्तत्वान्मध्यो-  
दात्तः । तत्राद्यस्योदात्तपरत्वात्सन्नतरत्वम् ।

आ—निपातत्वादुपसर्गत्वाच्चोदात्तः । एतस्मिँश्चोदात्ते परस्मिन् सति, पूर्वस्य ‘त्रे’ इत्यस्या-  
नुदात्तस्य स्वरितत्वं बाधित्वानुदात्ततरत्वम् । ततश्च संहितायाम्—  
“अन॑प्त॒म॒प्सु दु॒ष्ट्रं॑ सोमं प॒वित्र आ-” इति ।

सृ॒ज—सृजतेर्लो॒टि, सि॒पि, शे, सि॒पो हे॒र्ल्लेकि च, प्रत्ययस्वरेणान्तोदात्तत्वेऽपि, अतिङन्तात्प-  
दात्परत्वात्सर्वस्य तिङन्तस्यानुदात्तत्वम् । तत्रोदात्तान्निपातात्परत्वा-  
दाद्यस्य स्वरितत्वं, द्वितीयस्य चैकश्रुतिः । ततश्च संहितायाम्—  
“अन॑प्त॒म॒प्सु दु॒ष्ट्रं॑ सोमं प॒वित्र आ सृ॒ज” इति ।

पुनीहि—पुनातेल्लोटि, सिपि, आप्रत्यये, ह्यादेशे, अ ईत्वे च प्रत्ययस्वरणान्तोदात्तं पुनीहीति तिङन्तं पदम् । न चायं सिप्स्थानिको हिः पित्वादनुदात्तः । शाल्लेणैव ( पा. ३. ४. ८७ द्र. ) तस्यापित्वस्य विशेषेणोपदिश्यमानत्वात् । पादादौ स्थितत्वात्पदात्पत्वाभावाच्च नेदं निहन्यते । सति शिष्टमपि 'नी-' स्वरं बाधित्वा, 'ही' त्यस्य '....अपिञ्च' ( पा. ३. ४. ८७ ) इत्युक्तरीत्या अपित्वविधानाद् अनुदात्ताप्रवृत्तावुदात्तत्वम् ।

इन्द्राय—परमैश्वर्यार्थकादिन्दतेः 'ऋज्रेन्द्राप्रवज्र०' ( उ. २. १९६ ) इत्यादिना रनि, निस्त्वरेणाबुदात्त इन्द्रशब्दः । ततो ङयि सुप्त्वेन तस्यानुदात्तत्वात्प्रथमः स्वर उदात्तो द्वितीयोऽनुदात्तोऽपि स्वरितः, तृतीयश्चैकश्रुतः । संहितायामुदात्तयोः सवर्णदीर्घिकादेशेन स्वरे भेदाभावः । तेन 'पुनीहीन्द्राय.' इत्येव ।

पातवे—रक्षणार्थकात्पानेः, 'तुमर्थे सेसेन्०' ( पा. ३. ४. ९ ) इत्यादिना तुमुनर्थे तवेनि, निस्त्वादाबुदात्तं 'पातवे' इत्यव्ययम् ।

( केचित्तु पानार्थकात् पिबतेरौणादिके तुनि, निस्त्वादाबुदात्तं पातुशब्दं व्युत्पादयन्ति । ततो ङयि च 'पातवे' इति निष्पन्नं पदम्, 'इन्द्राये' त्यस्य विशेषणतया परिगृह्णन्ति । स्वरभेदाभावाच्च न स परिग्रह उपेक्षार्हः ॥ )

पातवे-पदघटकस्य पाकारस्योदात्तत्वात्ततः पूर्वतनः, इन्द्रायेत्यस्य यकारः संहितायामनुदात्ततरो भवति । ततश्च संहितायाम्—

‘अन॑प्तम॒प्सु दु॒ष्ट्रं

सोम॑ प॒वित्र॒ आ सृ॒ज ।

पुनी॑हीन्द्राय॒ पात॑वे' । इति पाठः ॥

( अर्थविचारः )

श्रीमत्सायणाचार्यमते—‘हे अध्वर्यो, अनप्तं = शत्रुभिरनाप्तं, अप्सु = आन्तरिक्षासु वर्तमानं, दुष्ट्रम् = अन्यैरनभिमाव्यम्, ( न हि

सोमं कश्चिदप्यतितरति ) ईदृशं सोमं, पवित्रे = दशापवित्रे, आ सृज = प्रक्षिप । इन्द्राय = इद्रस्य, पातवे = पातुं, पुनीहि ” ॥ इति ॥ [ ‘पातवे’ इत्येजन्तमव्ययम् । तद् योगे ‘न लोके’ ( पा. २. ३. ६९ )—त्यादिना षष्ठी निषिध्यते । तदत्र ‘इन्द्राय’ स्वस्य विवरणम् ‘इन्द्रस्य’ इति षष्ठ्यन्तं कस्मादभिप्रेतमाचार्य-चरणैः ? ]

अत्रार्थे सम्बोध्योऽध्वर्युरध्याहार्यो भवति । सम्बोध्यतया स च पूर्वपादद्वयस्य देवता भवति । तृतीयपादस्य च देवताऽनुक्रान्ततया सोमो भवेत् । न चास्या ऋचो देवताद्वितयत्वं क्वचित् पूर्वाचार्यैः प्रतिज्ञातम् । ततश्च तथाविधार्थकल्पनायां गौरवं स्फुटमवगम्यते । अतो हि नव्या अत्र पूर्वोक्तं सोममेव देवतात्वेन सम्बोधयन्ति । कर्मतया श्रुतेनात्र सोमशब्देन च तदीयं रसं परिगृह्णन्ति । ततश्च तन्मते—

‘हे सोम, अप्सु = अग्निनिर्वापके वारिणि, अनप्तम् = अव्याप्य स्थितम् ( अविद्यमानमित्यर्थः ), दुष्टरम् = दुःखेनाच्छादयितुं योग्यं ( दुर्धरमित्यर्थः ), सोमं = स्वकीयं रसविशेषम्, पवित्रे = तत्संज्ञके पात्रविशेषे, आ सृज = समुत्पादय निधेहीति यावत् । पातवे = ( जगद् ) रक्षितुं ( धृतव्रताय ), इन्द्राय = परमेश्वराय च, तं पुनीहि = पवित्रं कुरु । पातुरिति यदीन्द्रविशेषणं तदा तु पातवे = पालनकर्त्रे इन्द्राय च तं रसं पुनीहि’ —इत्यादिरर्थो भवति ॥ ३ ॥

प्र पुना॒नस्य॒ चेत॑सा

सोमः॑ प॒वित्रे॑ अ॒र्षति॑ ।

क्रत्वा॑ स॒धस्य॑मासदत् ॥ ४ ॥ ( ऋ. ९. १६. ४ )

प्र । पुना॒नस्य॑ । चेत॑सा । सोमः॑ । प॒वित्रे॑ । अ॒र्षति॑ । क्रत्वा॑ स॒धस्य॑म् । आ । अ॒सद॑त् ॥ ४ ॥

( अथ स्वरविचारः )

प्र—निपातत्वादुपसर्गत्वाच्चोदात्तः ।

पुनानस्य — पुनातेर्लटि, शानचि, श्राविकरणे, आछोपे, ह्रस्वे च, 'चित्' (पा. ६. १. ६१)  
इति प्रातिपदिकस्यास्यान्त उदात्तः । 'तास्यनुदात्ते' (पा.  
६. १. १८६) — इत्यादि नात्र प्रवर्तते, प्राप्तेरभावात् । सुप्त्वात्  
स्योऽनुदात्तोऽप्युदात्तात्परत्वात्स्वरितः । आभावनुदात्तौ । संहितायां  
चोदात्तात् प्रोपसर्गात्परत्वाद् अनुदात्तः । पुः स्वरितः । ततश्च  
संहितायाम् — 'प्र पुनानस्य' इति ॥

चेतसा — संज्ञानार्थकाच्चेनतेः, असुन्नन्तोऽयं चेतःशब्दो निस्वादाद्युदात्तः । सुप्त्वाद्वा-  
प्रत्ययोऽनुदात्त एकश्रुतः । असुनोऽकारोऽनुदात्तः सन्नप्युदात्तात्  
परत्वात्स्वरितः । संहितायां पुनानस्येत्यस्य स्यकार आद्युदात्ते  
चेतसि परे सन्नतरः । ततश्च 'प्र पुनानस्य चेतसा' इति ।

सोमः — मन्नन्तोऽयं सोमशब्द उक्त एवाद्युदात्तः । उदात्तात्परोऽनुदात्तो मकारश्चास्य  
स्वरितः । संहितायां चाद्युदात्ते सोमशब्दे परे 'चेतसा-'  
पदघटकः साकारोऽनुदात्ततरः । तेन — 'प्र पुनानस्य चेतसा  
सोमः' इति ॥

पवित्रे — पुनातेः पात्रविशेषसंज्ञायामित्रे प्रत्ययादिस्वरस्य बलवत्त्वान्मध्योदात्तं पदमिदम् ।  
अत्राद्यस्यानुदात्तस्योदात्तपरत्वात्सन्नतरत्वमन्यस्य चोदात्तात्परत्वात्  
स्वरितत्वम् । तेन संहितायाम् — 'प्र पुनानस्य चेतसा सोमः  
पवित्रे०' इति ॥

अर्षति — गत्यर्थकस्य 'ऋषि' धातोस्तौदादिकत्वेऽपि म्वादेराकृतिगणत्वाद् भौवादिकत्वं  
स्वीकार्यम् । किं वा छान्दसं श-प्रत्ययस्य पितृत्वमत्र कल्पनीयम् ।  
अतो लडादौ, शपि, लघूपधगुणे, तिपः शपश्चानुदात्तत्वाद्  
धातुस्वरेणाद्युदात्तं तिङन्तम् । संहितायां च अतिङन्तात्पदा-  
त्परत्वात्तत्सर्वे निह्न्यते । उदात्तस्वरितपरत्वाभावाच्चेकश्रुतिः ।  
तथा च — 'प्र पुनानस्य चेतसा सोमः पवित्रे अर्षति' । इति ।

‘प्रकृत्यान्तःपादमव्यपरे’ (पा. ६. १. ११९) इत्यनेन, ‘पवित्रे + अर्षति’—इत्यत्रैकप्रकृत्या ज्ञेयः ॥

क्रत्वा—प्रत्ययस्वरेणाद्युदात्तस्यास्य क्रतुशब्दस्य प्रक्रिया प्रागुक्तैव सूक्तस्यास्य द्वितीयस्या-  
मुचि । अत्रोदात्तस्वरितपरत्वाभावान्नानुदात्ततरो द्वितीयोऽच् ।  
स्वरितत्वं त्वस्योदात्तात्परत्वाद् बोध्यम् ।

सधस्थम्—सहावस्थानं यस्येत्यर्थे विवक्षिते, सहोपपदात् स्थाधातोः ‘सुपि स्थः’ (पा. ३. २. ४) इति सूत्रस्य ‘स्थः’ इति योगविभागाद् भावे के, क्त्वादाहोपे सह स्थं यस्येत्यर्थे बहुव्रीहौ ‘सधमादस्थयोऽञ्छन्दासि’ (पा. ६. ३. ९६) इत्यनेन सहस्थ सधादेशे सधस्थशब्दः पूर्वपदप्रकृतिस्वरं लभते ‘बहुव्रीहौ प्रकृत्या पूर्वपदम्’ (पा. ६. २. १) इति शास्त्रेण । तत्र पूर्वपदरूपः सधशब्दश्च निपातः सन्नपि ‘एवादीनामन्तः’ (फि. ४. ८२) इति फिदसूत्रेणान्तो-  
दात्तो भवति, सहस्थानिकत्वात् । सहशब्दस्य चान्तोदात्तत्वं “षष्ठस्य तृतीये ‘सहस्य सः (संज्ञायाम्)’ (पा. ६. ३. ७८) इति प्रकरणे सहशब्द आद्युदात्त इति प्राञ्चः । तच्चिन्त्यम्”, इति विवरणेन श्रीमद्भट्टोजिदीक्षितचरणानामप्यभिप्रेतम् । एवादि-  
गणे सहशब्दस्य पठितत्वात् । तेनास्योदात्तपरक आदिरनुदात्ततरो मध्य उदात्तोऽन्यश्चानुदात्तोऽप्युदात्तात्परत्वात्स्वरितः ।

तेन संहितायाम्—‘प्र पुनानस्य चेतसा

सोम पवित्रे अर्षति ।

क्रत्वा सधस्थम्०’ इति ।

आ—निपातत्वादुपसर्गत्वाच्चोदात्तः ।

असदत्—गत्ववसानार्थकात्सादितेर्लङ्गि, उदात्ते-अडागमे, तिपि, च्लौ, लृदित्वादिङि इहोपे  
असददिति—आद्युदात्तं तिङन्तम् । आ + असददित्यत्र संहितायां  
अतिङन्तात्परं तिङन्तमनुदात्तम् । तयोः सवर्णदीर्घ एकादेशे  
उदात्तः । तस्मिन् परे च पूर्वपदस्यान्यः स्थकारोऽम्परकोऽ-  
नुदात्ततरः । तेन—

प्र पु॒ना॒न॒स्य॒ चे॒त॒सा॒

सोमः॑ प॒वि॒त्रे अ॒र्ष॒ति ।

क्र॒त्वा स॒ध॒स्थ॒मा॒स॒दत् ॥ इति पाठः ॥

( अर्थविचारः )

श्रीमत्सायणभाष्यम्—‘चेतसा = स्तुत्या, पुनानस्य = पूयमानस्य, ( ‘अंशीभूतः’ इत्यध्याहारः )  
सोमः, पवित्रे = दशापवित्रे, अर्षति = गच्छति । अथ पश्चात्,  
क्रत्वा = कर्मणा प्रज्ञानेन वा, सधस्थं = सहस्थानं = द्रोणकलशं =  
द्रोणकलशं वा, आसदत् = आसीदति ’ ॥ इति ॥

आलोचनम्—

कर्तरि लट्स्थानिकशानजन्तस्य पुनानेत्यस्य कर्मणि लट्स्थानिक-  
शानजन्तत्वं बलादिच्छन्ति श्रीमदाचार्याः, पूयमानस्येति तत्पर्यायस्य  
दर्शनात् । ‘अंशाशीभावश्च षष्ठ्यर्थस्तैर्विवक्षितः, ‘अंशीभूतः’  
इति पदस्याध्याहारात् । अत्रार्थे स्तव्यः सम्बोध्यो वा देवविशेषो  
न विज्ञायते ।

नव्यमते तु— ‘हे सोम, चेतसा = संज्ञानेन = बुद्धिपूर्वकम्, प्र पुनानस्य = प्रकर्षेण पवित्रं  
कुर्वतस्तव, ( सः ) सोमः = रसविशेषः, पवित्रे = पात्रविशेषे, अर्षति  
= गच्छति । क्रत्वा = प्रयत्नेन च सः, सधस्थं = सहावस्थानशीलं  
पात्रमाक्रम्य, आसदत् = आसीदतु = स्थिरो भवतु ’ ॥ ४ ॥

प्र त्वा॑ नमो॑भि॒रिन्द्र॑व॒

इन्द्र॑ सोमा॑ असृक्षत ।

म॒हे भ॒राय॑ का॒रिणः॑ ॥ ५ ॥ ( ऋ. ९. १६. ५ )

प्र । त्वा । नमः । ऽभिः । इन्द्रवः । इन्द्र । सोमाः । असृक्षत । म॒हे । भ॒राय॑ । का॒रिणः॑ ॥ ५ ॥

प्र—निपातत्वादुपसर्गत्वाच्चाबुदात्तः ।

त्वा—‘अबुदात्तं सर्वमप्रादादौ’ ( पा. ८. १. १८ ) इति सर्वमबुदात्तम् । संहितायाम्

उदात्तात् परत्वाच्च स्वरितम् । ततश्च ‘प्र त्वा’ इति ।

नमोभिः—नमन्ति प्राणिनो यस्यै तन्नमः । नमतेरसुनि नित्वादाद्युदात्तम् । उदात्तात्परो द्वितीयोऽनुदात्तत्वात् स्वरितः । भिसः सुप्त्वेनानुदात्तत्वात् स्वरितात्परत्वाच्चैकश्रुतिः । संहितायामुदात्ते नकारे परे स्वरितत्वं प्राप्तोऽपि 'त्वा' अनुदात्ततरो भवति । ततः 'प्र त्वा नमोभिः' इति ।

इन्दवः—भगवन्तः शाकटायनाः क्लेदनार्थकाद् उन्दी धातोः 'उन्देरिच्चादेः' ( उ. १. १२ ) इत्यौणादिकेन, उनि, धातोराद्यस्योकारस्येकारादेशे च निदन्तत्वाद्युदात्तमिन्दुशब्दं व्युत्पादयन्ति । अन्त्यस्योकारस्य जसश्चोभयोरनुदात्तत्वे गुणावादेशयोरपि तावुभावनुदात्तावेव । उदात्तात्परत्वान्मध्यः स्वरितः । स्वरितात्परत्वादन्यश्चैकश्रुतः । उदात्ते पदाद्ये—इकारे च परे नमोभिरित्यस्य भिसनुदात्ततरो भवति । ततः संहितायाम्—'प्र त्वा नमोभिरिन्दवः' इति ।

इन्द्र—परमैश्वर्यार्थकादिन्दतेः 'ऋग्रेन्द्राप्रवज्रविप्र०' ( उ. २. १८६ )—इत्यादिना रनि, निदन्तत्वादाद्युदात्त इन्द्रशब्दो निपात्यते । सम्बोधने प्रथमाया एकवचने च तस्यामन्त्रितत्वात् षष्ठाध्यायस्थेन "आमन्त्रितस्य च" ( पा. ६. १. १९५ ) इत्यनेन सूत्रेणापि तस्याद्युदात्तत्वमेव । उदात्तात्परोऽनुदात्तश्च रन् प्रत्ययः स्वरितो भवति । संहितायां तु इन्द्रेत्यस्यामन्त्रितस्य पदात्परत्वेऽपि पादादौ स्थितत्वान्न 'आमन्त्रितस्य च' ( पा. ८. १. १९ ) इत्यष्टमाध्यायस्थितेन सूत्रेण सर्वानुदात्तत्वम् । तेन—'प्र त्वा नमोभिरिन्दव इन्द्र०' इति ।

सोमाः—सुनोतेर्मेनि निदन्तत्वादाद्युदात्तः सोमशब्दः । जसः सुप्त्वेनानुदात्तत्वादेशोऽप्यनुदात्तः । उदात्तात् परत्वाच्च स्वरितः । संहितायाम् उदात्ते सोकारे परे, इन्द्रशब्दस्य अन्योऽनुदात्ततरो भवति । ततश्च—'प्र त्वा नमोभिरिन्दव इन्द्र सोमाः०' इति ।

असृक्षत—दैवादिकात्सृज्धातोर्लुङि, अडागमे, झस्यातादेशे, च्लौ, सिचि, कित्वाद् [ तस्य लिङ्सिचावात्मनेपदेषु ] ( पा. १. २. ११ ) इत्यनेन ] गुणाभावेऽ-

मागमाभावे च [ 'अनुदात्तस्य चर्तुपञ्चस्यान्यतरस्याम्' (पा. ६. १. ५९) इत्यनेन च ] कुत्वे षत्वे 'असृक्षत' इति तिङन्तं निष्पद्यते । उदात्तत्वविधानसामर्थ्यादङ्बोदात्तः । शिष्टं सर्वमनुदात्तम् । संहितायामतिङन्तात्परत्वाच्च उदात्तस्वरितपरत्वाच्चैकश्रुतम् । तेन—'प्र त्वा नमोभिरिन्द्रो इन्द्र सोमा असृक्षत ।' इति ।

महे—मह्यन्ते = पूज्यन्ते देवा यत्रेत्यर्थे पचादेराकृतिगणत्वाद् 'भयादीनामुपसङ्ख्यानम्' इति (पा. ३. ३. ५६ सूत्रस्थेन) वार्तिकेन वाऽजन्तोऽयं महशब्दो निपात्यते, चित्त्वादन्तोदात्तः । डयि 'एकादेश उदात्तेनोदात्तः' (पा. ८. २. ५) इति गुणोऽप्युदात्तः ।

'महे' इत्यस्य 'महते' इति भाष्यदर्शनाच्छ्रीमन्तः सायणाचार्यचरणाः डेप्रत्ययान्तं पदमिदं मन्यन्त इति ज्ञायते । तन्मते च अतिप्रत्ययान्तादन्तोदात्तान्महच्छब्दाद् डयि, छान्दसे टिलोपे च 'महे' इति रूपं निष्पद्यते । तथात्वे चानुदात्ते डे प्रत्यये परे सत्युदात्तस्य टेलोपाद्, 'अनुदात्तस्य च यत्रोदात्तलोपः' (पा. ६. १. १६१) इत्येनानुदात्तस्य डे प्रत्ययस्योदात्तत्वं प्रवर्तते । डे प्रत्ययस्य द्वित्वं, टिलोपश्चेति गुरुतरविपर्ययकल्पनापेक्षया निरुक्तप्रक्रियया, अच्प्रत्ययान्ताद् महशब्दाद्, डौ, सप्तम्यन्तपदस्वीकारपक्ष एव श्रेयान् ॥

केचित्तु महघातोः क्तिन्नन्ताद् डयि निष्पन्नं पदमिदं कल्पयन्ति । क्तिन्नन्तस्य महशब्दस्योदात्तत्वेऽपि 'सावेकाचस्तृतीयादिर्विभक्तिः' (पा. ६. १. १६८) इत्यनेन डेप्रत्ययस्योदात्तत्वं चेच्छान्ति । क्तिन्नन्तश्चासौ महशब्दो वेदेषु सुप्रसिद्धः ।

तथाहि—'महो अग्ने समिधानस्य शर्मणि०' (शु. य. सं. अ. ३३ मन्त्र १७) इत्यत्र महीधराचार्याः—'मह्यते = पूज्यते = मट्, तस्य महः महपूजायां, क्तिप्' इति । 'महे रणाय चक्षसे' इत्यत्र "मह पूजायाम्, मह्यते=पूज्यते इति मट्, क्तिप् प्रत्ययः तस्मै=महे" इति च ॥ तेन 'प्र वो महे मन्दमानायान्वसः'



( शु. य. अ. ३३ मन्त्र २३ ) इत्यत्रापि 'महे' इति डेप्रत्ययान्तमेव पदं बोध्यम् । एवं क्तिवन्तहकारान्तमह्शब्दस्वीकारपक्षे 'महे' 'महः' इत्यादिनां पदानां साधुत्वे सिद्धेऽपि, 'महो देवो मर्त्याँ आविवेश' ( शु. य. अ. १७ मं. ९ ) इत्यत्र 'महः' इत्यस्य 'महान्' इत्यर्थकरणात्तैरेवाचार्यैरच्प्रत्ययान्तोऽदन्तोऽन्तोदात्तः कश्चन 'महे' शब्दोऽपि स्वीकरणीय एव । स्वीकृते चैवं क्तिवन्ताजन्तयोर्महमह-शब्दयोर्द्विविध्यै द्विविधशब्दकल्पनागौरवं तन्मते स्वयमापतति । क्तिवन्तमह्शब्दस्वीकारिणस्तु 'महे' इत्यस्य ड्यन्तत्वं 'महः' इत्यस्य स्वनन्तत्वमेव स्वीकुर्वन्ति । तन्मतेऽजन्तो महशब्द एव । ( शब्दकल्पनागौरवं ते न सहन्ते । ) न च क्वचिद् विवादानास्पदं क्तिवन्त आद्युदात्तो मह्शब्दः श्रूयते । ननु 'महि त्रीणामवोस्तु०' ( शु. य. अ. ३ मन्त्र ३१ ) इत्यत्र क्तिवन्ताद् डौ डेरनुदात्तत्वादाद्युदात्तः क्तिवन्तो महशब्दः श्रूयत एवेति चेन्न, तत्र तैरेवाचार्यैरिजन्तस्य निदन्तत्वेनाद्युदात्तस्य 'महि' इति शब्दान्तरस्य स्वीकारात् । डि प्रत्ययान्तत्वे तु तत्रापि 'सावेकाचस्तृतीयादिर्धि-भक्तिः' ( पा. ६. १. १६८ ) इति-अन्तोदात्तत्वं भवेत् । तच्च तत्र नास्ति । अत एव 'महि' इत्यस्य 'महत्' इति तत्रत्यं भाष्यमपि सुस्थं भवति । तस्मात् क्तिवन्तस्याद्युदात्तस्य मह्शब्दस्यो-द्धरणान्तरं मृग्यम् । वस्तुतस्तवयं शब्दौ विमर्शाधिक्यमपेक्षते ॥

भगव—भरणार्थकाद् भृषातोः क्रयादिगणपठिताद् 'ऋदोरप्' ( पा. ३. ३. ९७ ) इत्यनेनापि पित्वात्प्रत्ययस्यानुदात्ततया धातुस्वरेणादिरुदात्तः । उदात्तात्परोऽनुदात्तो मध्यः स्वरितः । अन्त्यो यकारश्च सुप्त्वादनुदात्तोऽपि स्वरितात्परत्वादेकश्रुतः । तेन संहितायां—'प्र त्वा नमोभिरिन्द्व

इन्द्र सोमा असृक्षत ।

महे भराय०' इति ।

कारिणः<sup>१</sup>—ब्रह्मं कर्तुं शीलं येनामित्यर्थे करोते: 'सुप्यनातौ' (पा. ३. २. ७८)—इत्यादिना  
 णिनिप्रत्यये उपपदे तत्पुरुषे स्वाद्युत्पत्तौ 'बलकारिणः' इति  
 समासघटकस्य पूर्वपदस्य, 'लोपः पूर्वपदस्य चे'ति (पा.  
 ५. ३. ८३ इति सूत्रस्थेन) वार्तिकेन लोपे प्रत्ययस्वरेण मध्यो-  
 दात्तं 'कारिणः<sup>१</sup>' इति पदम्, इत्याचार्यचरणाशयो भाति,  
 'बलकरणशीलाः' इति पर्यायस्य दर्शनात् ।

केचित्तु प्रज्ञादित्वादणि (पा. ५. ४. ३८ द्र.) 'कर एव  
 कारः = किरणः, कारोऽस्त्येषामि'ति विग्रहे च 'अत इनिठनौ'  
 (पा. ५. २. ११५)—इति इनिप्रत्ययान्तं 'कारिन्' शब्द-  
 मुशन्ति । तेन 'कारिणः = किरणवन्तः' इत्यर्थो लभ्यते, इति  
 ब्रुवन्ति, स्वरे च भेदं न पश्यन्ति । कारयन्तीत्यर्थे णिजन्तस्य-  
 कारिधातोर्ग्रहादित्वं (पा. ३. १. १३४ द्र.) स्वीकृत्य, ततो,  
 णिनिप्रत्यये कृतेऽपि जसि कारिण इति मध्योदात्तं सिध्यत्येव  
 पदम् । ततश्च कारिणः = प्रवर्तयितार इत्यर्थो लभ्यते ॥ संहितायां  
 च मध्योदात्तात्पूर्वोऽनुदात्तरः, परश्च स्वरितः । तथा च—

'प्र त्वा नमोभिरिन्दव'

इन्द्र सोमा असृक्षत ।

महे भराय कारिणः' ॥ ५ ॥

( अर्थविचारः )

श्रीमत्सायणाचार्यचरणमते—'हे इन्द्र, कारिणः = बलकरणशालिनः,  
 इन्दवः, सोमाः, त्वां नमस्कारोपलक्षितैः स्तोत्रैश्च वा, अग्नैः सह,  
 महते सङ्ग्रामाय, प्र असृक्षत = प्राप्तुवन्ति' ॥ इति ॥

मतान्तरे च — 'हे इन्द्र, महे = सकलदेवपूजाप्रधानपीठभूते जगति  
 यज्ञादौ वा भराय = भरणाय, कारिणः = करान् किरणान् वा विभ्रतः,  
 जगत्प्रवर्तयितारो वा इन्द्रवः = हृदयन्तः, सोमाः = रसाः, नमोभिः =  
 अन्नौषधीभिः, त्वां, प्राप्तुवन्ति = प्रकर्षेण सुहृन्तः बलवन्तम-  
 कुर्वन्' ॥ ५ ॥

पुनानो रूपे अव्यये

विश्वा अर्षन्नाभि श्रियः ।

शूरो न गोषु तिष्ठति ॥ ६ ॥ ( ऋ. ९. १६. ६ )

पुनानः । रूपे । अव्यये । विश्वाः । अर्षन् । अभि । श्रियः । शूरः । न । गोषु । तिष्ठति ॥ ६ ॥

पुनानः—पुनातेर्लटि, शानचि, श्वाप्रत्यये, आल्लोपे, पुनानशब्दश्चित्त्वादान्तोदात्तः । अस्य

प्रथमः स्वरोऽनुदातो द्वितीयश्चानुदात्ततरः ।

रूपे—भगवन्तः शाकटायनाः ‘खष्प-शिल्प-शष्प-ब्राष्प-रूप-पर्व-तल्पाः’ ( उ. ३.

३१५ ) इत्यौणादिकेन रौतेः पप्रत्ययान्तं रूपशब्दं व्युत्पादयन्ति ।

केचिच्च रूपधातोरजन्तं कान्तं वा तं व्युत्पादयन्ति । सर्वथा प्रत्यय-  
स्वरेणान्तोदात्तमेव तत्प्रातिपदिकम् । डौ गुण एकादेशोऽप्युदात्तः ।

तेन संहितायां—‘पुनानो रूपे०’ इति ।

अव्यये—न व्ययो यस्येत्याद्यर्थे ‘नञोऽस्त्यार्थानाम्०’ इत्यादिना ( पा. २. २. २४ सूत्रस्थेन  
वाचिकेन ) बहुव्रीहौ, नञोन्लोपे, ‘नञ्सुभ्याम्’ ( पा. ६. २.  
१७२ ) इत्यनेनान्तोदात्तत्वे प्राप्तेऽपि ‘ह्रस्वान्तेऽन्यापूर्वम्’ ( पा.  
६. २. १७४ ) इत्यनेन ( कचित्कपोऽप्रवृत्तावपि=अलाक्षणिक्-  
ह्रस्वान्तोत्तरपदकस्य समासस्यान्याद्वर्णात्पूर्वस्योदात्तत्वविधानाद् )  
उत्तरपदादेरुदात्तत्वे, आद्यस्यानुदात्ततरत्वमन्यस्य चोदात्तात्परत्वा-  
त्स्वरितत्वम् । तेन संहितायाम्—‘पुनानो रूपे अव्यये’ इति ।

विश्वाः—“अशूमुषिलटिकणिखटिविशिभ्यः कन्” ( उ. १. १५७ ) इत्यौणादिकेन कन्-  
प्रत्ययेन निष्पन्नोऽयं विश्वशब्दः । निदन्तत्वादाद्युदात्तः । शसोऽनु-  
दात्तत्वे पूर्वसवर्णदीर्घस्याप्यनुदात्तत्वाद् उदात्तात्परत्वाच्च पदपाठे  
स्वरितान्तः । तेन संहितायाम्—‘पुनानो रूपे अव्यये विश्वाः०’ इति ।

अर्षन्—तौदादिकत्वेऽपि आकृतिगणतया भौवादिकत्वाद् ऋषीधातोर्लटि, शतरि, शपि,  
गुणादौ च ‘तास्यनुदात्तेद्०’ ( पा. ६. १. १८६ ) इत्यादि-

नाऽदुपदेशाच्छपः परस्य शतुरनुदात्तत्वाच्छपोऽपि पिस्वादनुदा-  
त्तत्वेन शिष्टस्य प्रातुस्वरस्य बलीयस्त्वाद् आद्युदात्तोऽयमर्षच्छब्दः ।  
संहितायां च तस्मिन् परे सति ' विश्वाः ' इति पदमनुदात्ततरान्तं  
भवति । उदात्तात्परत्वाच्चानुदात्तं पररूपं स्वरितं भवति । तेन  
' पुनानो रूपे अव्यये विश्वा अर्षन्० ' इति ।

अभि—' उपसर्गाश्चाभिवर्जम् ' ( फि. ४. ८२ ) इत्यन्तोदात्तोऽयमभीत्युपसर्गः । संहितायां  
च—' पुनानो रूपे अव्यये विश्वा अर्षन्नाभि० ' इति ॥

श्रियः—श्रयतेः ' किञ्चाचि प्रच्छयायतस्तु० ' इत्यादिना ( पा. ३. २. १७८ सूत्रस्थेन )  
वार्तिकेन किपि, अन्त्यस्य दीर्घे च धातुस्वरेण श्रीशब्द उदात्त  
एव । ततः शसि, इयडादेशे, शसोऽनुदात्तत्वादाद्युदात्तं पदमिदम् ।  
अनुदात्तश्च शस् स्वरितो भवति । तेन संहितायां—  
' पुनानो रूपे अव्यये  
विश्वा अर्षन्नाभि श्रियः । ' इति ।

शूरः—' शु-सि-चि-मीनां दीर्घश्च ' ( उ. २. १९३ )—इत्यौणादिकेन सौत्राच्छुधातोः कृनि,  
धातोरेन्यस्य दीर्घे, कित्वाद् गुणामात्रे, निदन्तत्वादाद्युदात्तः  
शूरशब्दो निपात्यते । उदात्तात्परोऽनुदात्तश्च स्वरितः । तेन  
संहितायां—

' पुनानो रूपे अव्यये  
विश्वा अर्षन्नाभि श्रियः ।  
शूरः ' इति ॥

न—निपातत्वादाद्युदात्तं पदम् । तस्मिँश्च परे सति शूरशब्दस्यानुदात्तो रेफोऽनुदात्ततरो  
भवति । तेन

' पुनानो रूपे अव्यये  
विश्वा अर्षन्नाभि श्रियः ।  
शूरो न० ' इति ।

गोषु—गमेडोसे (उ. २. २३२ द्र०) ङित्वाङ्गिषोपे गोशब्द उदात्तः । ततः सुपि, 'सावेकाचस्तृतीयादिर्विभाक्तिः' (पा. ६. १. १६८) इत्यनेन सुप उदात्तत्वे प्राप्तेऽपि, 'न गो-श्चन्-साववर्णराड्-अङ्-क्कुङ्-कृद्भ्यः' (पा. ६. १. १८२) इत्यनेन तस्य प्रतिषेधादनुदात्तत्वमेव । उदात्तात्परत्वाच्च तस्य (सुपः) स्वरितत्वम् । तेन संहितायां—'पुनानो रूपे अव्यये

विश्वा अर्षन्नभि श्रियः ।

शूरो न गोषु०' इति ।

तिष्ठति—पितृवेनानुदात्ताच्छपः (अदुपदेशात्) परस्य लसार्वधातुकस्य पितृवेनाप्यनुदात्तत्वाद् धातुस्वरेणाद्युदात्तं पदमिदम् । 'गोष्णि' त्यतिङन्तात् पदोत्परत्वाच्च सर्वं निहन्यते । उदात्तस्वरितपरत्वाभावाच्चैकश्रुतिः । तेन संहितायां—

'पुनानो रूपे अव्यये

विश्वा अर्षन्नभि श्रियः ।

शूरो न गोषु तिष्ठति' ॥ इति स्वरः ॥

( अर्थविचारः )

श्रीमत्सायणाचार्यमते—'अव्यये = अविमये, रूपे = रूप्यमाणे वस्त्रे, पुनानः = पूयमानः, विश्वाः = सर्वाः, श्रियः = शोभाः, अभि + अर्षन् = अभिगच्छन्, गोषु = निमित्तासु, शूरो न = शूर इव ( शूरो यथा गोनिमित्तेषु संप्रामेषु तिष्ठति तद्वदसौ ) पात्रे तिष्ठति, ' इति ॥ अत्र भाष्ये 'पुनानः' इति कर्तरि शानजन्तस्य 'पूयमानः' इति कर्माणि शानजन्तत्वेन व्याख्यानं भाष्यकृतां स्वाच्छन्धं द्योतयति । विनाशिनोऽविमयस्य वस्त्रविशेषस्य कृते-अव्यये 'रूपे' इति—अविनाशिरूपणीयार्थवाचिनोः पदयोः प्रयोगो मन्त्रद्रष्टुर्महर्षेरभिप्रेतः स्यादित्यत्र न विश्वसिति चेतः ।

मतान्तरे तु—'हे सोम, अव्यये = अविनाशिनि, रूपे = रूप्यमाणे जगति, विश्वाः = सर्वाः, श्रियः = शोभाः, अभ्यर्षन् = अभिवर्षन्. पुनानः = पवमानः

(स्वयं पवित्रो जगत्पुनानश्च) तत्र रसः, श्रो न = श्र इव,  
गोष्ठु = इन्द्रियेषु करणेषु, किरणेषु, पृषिव्यादिषु भूतेषु प्राणिषु वा,  
तिष्ठति = विराजते ' ॥ ६ ॥

दिवो न सानु पिप्युषी

धारा सुतस्य वेधसः ।

वृथा पवित्रे अर्षति ॥ ७ ॥ ( ऋ. ९. १६. ७ )

दिवः । न । सानु । पिप्युषी । धारा । सुतस्य । वेधसः । वृथा । पवित्रे । अर्षति ॥ ७ ॥

(स्वरविचारः)

दिवः—दिवशब्दात् ङसौ, 'ऊडिदंपदाद्यप्पुमैबुम्यः' (पा. ६. १. १७६) इत्यनेन  
तस्योदात्तत्वे प्रातिपदिकमनुदात्ततरम् ।

न—निपातत्वादुदात्तः । तेन संहितायां 'दिवो न०' इति ।

सानु—सनेते: 'दृसनिजनिचरिचटिम्यो लुण्' (उ. १. ३) इत्यौणादिकेन लुणि, गित्वादु-  
पधावृद्धौ, निदन्तत्वादाद्युदात्तत्वे च 'स्तुः प्रस्थः सानुरक्षियाम्'  
इति प्रामाण्यात् ङीन्ने द्वितीयैकवचनान्तं पदं 'पिप्युषी'—इत्यस्य  
कर्म । आदेरुदात्तत्वेऽन्त्योऽनुदात्तः स्वरितः । तेन संहितायां—  
'दिवो न सानु०' इति ।

पिप्युषी—प्यायीधातोर्लिटि कसौ, 'लिङ्यङोश्च' (पा. ६. १. २९)—इत्यनेन 'पी' आदेशे  
द्वित्वे, अभ्यासस्याचो ह्रस्वे, द्वित्वे कृतेऽनेकाचः परस्य वसोरिङ-  
भावात्, 'पिपीवस्' इत्यतः कृदन्ताद् 'उगितश्च' (पा. ४. १.  
६) इत्यनेन खियां ङीपि, मसंज्ञायां, 'वसोः सम्प्रसारणम्' (पा.  
६. ४. १३१), इत्यनेन सम्प्रसारणे, पूर्वरूपे, 'एरनेकाचः०'  
(पा. ६. ४. ८२) इत्यादिना यणि, षत्वे च पिप्युषीशब्दो मध्ये-  
दात्त एव । ङीपः पित्वेनानुदात्तत्वाद्, धातुस्वरापेक्षया कसुप्रत्यय-  
स्वरस्य च बलीयस्त्वात् । तेन मध्ये उदात्ते परे, आदिरनुदात्त-  
तोऽन्त्यश्चानुदात्तोऽपि स्वरितः । तेन संहितायां—'दिवो न  
सानु पिप्युषी०' इति ।

धारा<sup>१</sup>—णिजन्ताद्धारिधातोर् ‘एरजू’ ( पा. ३. ३. १६ )—इत्यनेनाचि, गेल्लेपे, स्त्रीत्वविवक्षायां  
टापि—एकादेशस्योदात्तत्वेनान्तोदात्तेन धाराशब्देन भाव्यं तथापि  
वृषादिगणे तस्य पाठाद् ‘वृषादीनां च’ ( पा. ६. १. २०३ )  
इत्यनेनाद्युदात्तोऽयं धाराशब्दः । तस्य घञन्तत्वे ‘घञन्ताः पुंसि  
( पा. पुंसि संज्ञायां घः प्रायेण ३. ३. ११८ द्र. )’ इति पुंस्त्वा-  
पत्तिः । छान्दसे स्त्रीत्वे तु आकारवतो घञन्तस्यास्य—अन्तोदात्तत्वे  
प्राप्ते वृषादिवादाद्युदात्तत्वं कल्पनीयम् । सावपि तथैव । उदा-  
त्तात्प्रथमात् परोऽनुदात्तोऽपि स्वरितः । आद्युदात्ते च तस्मिन् परे  
संहितायां ‘पिप्युषी<sup>१</sup>’ इत्यस्यान्योऽनुदात्तः ( स्वरितः ) सन्नतरो  
भवति । तेन—‘दिवो न सानु<sup>१</sup> पिप्युषी<sup>१</sup> धारा<sup>१</sup>०’ । इति ।

सुतस्य<sup>१</sup>—सूयत इत्यर्थे सुनोतेः कर्मणि क्ते, कित्वाद्गुणाभावे प्रत्ययस्वरेणान्तोदात्तः सुतशब्दः ।  
ततः परस्य ङसोऽपि सुप्त्वादनुदात्तत्वेन मध्योदात्तं पदमिदम् ।  
आद्योऽनुदात्तः सन्नतरोऽन्यश्च स्वरितः । तेन संहितायां—  
‘दिवो न सानु<sup>१</sup> पिप्युषी<sup>१</sup> धारा<sup>१</sup> सुतस्य<sup>१</sup>०’ इति ।

वेधसः<sup>१</sup>—विदधातीत्यर्थे विपूर्वकाद्वाधातोर् ‘विधाजो वेध च’ ( उ. ४. ६७४ )—इत्यनेनासुनो-  
ऽपवादेऽसिप्रत्यये वेधादेशे च वेधसशब्दः प्रत्ययस्वरेणान्तोदात्तः ।  
ततो ङसि मध्योदात्तं पदमिदम् । अस्याद्यः सन्नतरोऽन्यश्च स्वरितः ।  
तेत संहितायां—

‘दिवो न सानु<sup>१</sup> पिप्युषी<sup>१</sup> धारा<sup>१</sup> सुतस्य<sup>१</sup> वेधसः<sup>१</sup>’ इति ।

वृथा<sup>१</sup>—वृथेत्याद्युदात्तः स्वरादिगणे ( पा. १. १. ३७ द्र. ) पठ्यते । तेन तस्यान्योऽनुदात्तः  
स्वरितः ।

पवित्रे<sup>१</sup>—पूज्धातोरित्रे प्रत्ययस्वरेण मध्योदात्तः पवित्रशब्दः प्रागुक्तः । ङौ गुणोऽनुदात्तत्वेन  
स्वरित एव । आद्यश्च सन्नतरः । तेन संहितायां—

‘ दि॒वो न सा॒नु पि॒प्यु॒षी  
 धा॒रा सु॒तस्य॑ वे॒धसः॑ ।  
 वृ॒था प॒वित्रे॑० ’ इति ।

अ॒र्ष॒ति—ऋ॒षी॒धा॒तो॒रा॒कृ॒ति॒ग॒ण॒त्वे॒न भौ॒वादि॒क॒त्वा॒ल्ल॒डादौ॑ श॒सि॒पोर॒नु॒दा॒त्त॒त्वे॒ना॒द्यु॒दा॒त्तं नि॒ङ्ग॒न्तं  
 प॒दम् । संहि॒ताया॒मति॒ङ्ग॒न्ता॒त्प॒दा॒त्प॒र॒त्वा॒त्सर्व॑मनु॒दा॒त्तम् । स्वरि॒ता॒त्प॒र॒॒त्वा॒त् उ॒दा॒त्त॒स्वरि॒तयो॒स्ततः॑ प॒र॒त्वा॒भावा॒च्चैक॑श्रु॒तम् । तेन  
 संहि॒तायां—‘ दि॒वो न सा॒नु पि॒प्यु॒षी  
 धा॒रा सु॒तस्य॑ वे॒धसः॑ ।  
 वृ॒था प॒वित्रे॑ अ॒र्ष॒ति॑ ’ ॥ इति॒ स्व॒राः ॥

( अर्थविचारः )

श्रीमत्सायणमते—‘ दि॒वो न = द्यु॒लोकाद् = अन्तरि॒क्षाद् इव, सा॒नु = स॒मुच्छ्रि॒तमु॒दकं, तद्  
 यथाऽ॒धो नि॒पत॑ति तद्वा॒त्, वे॒धसः = वि॒धातुः = ब॒लस्य॑ कर्तुः,  
 सु॒तस्य = अ॒भिषु॒तस्य, सोम॑स्य, पि॒प्यु॒षी = आ॒प्याय॑यन्ती, धा॒रा,  
 वृ॒था = अ॒नाया॑सैवेव, प॒वित्रे = द॒शाप॑वित्रे, अ॒र्ष॒ति = गच्छ॑ति ’, इति ।

मतान्तरे तु—‘ हे सोम, दि॒वः = अन्तरि॒क्षाद् द्यु॒लोका॒द्वा ( प॒ति॒त्वा ), सा॒नु = प॒र्वत॑शिखराणि  
 प॒र्वत॑प्रदेशं वा ( कर्म ), पि॒प्यु॒षी = आ॒प्याय॑यन्ती, वे॒धसः =  
 वि॒श्ववि॑धातुस्तव, सु॒तस्य = अ॒भिषु॒तस्य प्र॒सु॒तस्य र॒सस्य, धा॒रा =  
 स॒न्ततिः, प॒वित्रे = पा॒त्रवि॑शेषे ( अ॒न्नौष॑धिवनस्पत्यादिषु ), वृ॒था =  
 निष्फलं, न अ॒र्ष॒ति = न नि॒पत॑ति । फल॑विशेषं सू॒ते इत्यर्थः ॥

—आलोचनम्—

श्रीमत्सायणचरणाः सा॒नुधार॑योरुपमानोपमेयभावं व्यञ्जयन्ति ।  
 तयोर्लिङ्गभेदादुपमानोपमेयभावः क्षीयते । ‘ पि॒प्यु॒षी ’ इति  
 सामान्यधर्मवाचकस्य विशेषणस्य पदस्य सा॒नुना स॒म्बन्धा॒योगा॒त् ॥  
 ‘ स्तुः प्र॒स्थः सा॒नुर॒क्षि॒यौ ’ ( अ॒मर. २. ९ ) इति कोशादेः  
 सा॒नुश॒ब्दः स॒मभू॑पृष्ठरूपे प॒र्वतै॒कदेशे॑ प्रसिद्धः । स॒मुच्छ्रि॒तो॒दक॑-



रूपेऽर्थे न स कापि प्रसिद्धः । किञ्च तन्मते 'पिप्युषी' इत्याप्या-  
यनस्य न किञ्चित्कर्म दृश्यते । वृथाशब्दः प्रयत्नवैफल्यवाची न  
कचिदनायासे प्रयुज्यते । तस्मादर्धविमर्शोऽपि पुनर्विधेयः ॥ ७ ॥

त्वं सोम विपश्चितं

तना पुनान आयुषु ।

अव्यो वारं विधावसि ॥ ८ ॥ ( ऋ. ९. १६. ८ )

त्वम् । सोम । विपश्चितम् = विपःऽचितम् । तना । पुनानः । आयुषु । अव्यः । वारम् । वि ।  
धावसि ॥ ८ ॥

त्वम्—'युष्मसिभ्यां मदग्' ( उ. १. १४४ ) इत्यौणादिकेन सौत्राद् युष्धातोर्मदिकि, इको  
लोपे, किस्वाङ्गनाभावे निष्पन्नो युष्मच्छब्दः प्रत्ययस्वरेणान्तो-  
दात्तः । ततः साधमि, मपर्यन्तस्य त्वादेशे, अनुदात्तेऽमि परे  
शेषस्योदात्तस्यादोलोपे 'अनुदात्तस्य च यत्रोदात्तलोपः ( पा.  
६. १. १६१ ) इत्यनेनाम उदात्तत्वे, पूर्वरूपेऽपि त्वमित्यन्तोदात्तं  
पदम् ।

सोम—निदन्तत्वेनाद्युदात्तः सोमशब्दः सम्बुद्धावध्यामन्त्रिततया षाण्ठेन—'आमन्त्रितस्य च'  
( पा. ६. १. १९८ ) इत्यनेनाद्युदात्त एव । तथापि संहितायां  
पदात्परतया पादादावस्थिततया च आष्टमेन—'आमन्त्रितस्य च'  
( पा. ८. १. १९ ) इत्यनेन स सर्वानुदात्तः । उदात्तात्परतया  
चादिरनुदात्तः स्वरितोऽन्यश्चैकश्रुतः । तेन 'त्वं सोम०' इति ।

विपःऽचितम् = विपश्चितम्—विपदं चिनोति = धिया पृथक्करोतीत्यर्थे विपपूर्वकाच्चिनोतेः  
किपि सर्वापहारे तुकि, 'उपपदमतिङ्' ( पा. २. २. १९ )  
इत्युपपदतत्पुरुषे, पारस्करप्रभृतेर्गणस्य आकृतिगणतया 'पारस्कर-  
प्रभृतीनि च' ( पा. ६. १. १९७ ) -इत्यादिना पूर्वपदान्तस्य  
तकारस्य लोपे सुटि श्रुत्वे च विपश्चित्छब्दो निष्पाद्यः । 'गति-  
कारकोपपदात् कृद्' ( पा. ६. २. १३९ ) इत्यनेन कृदुत्तरप्रकृति-  
स्वरेण चिदुदात्तोऽन्यत्सर्वमनुदात्तम् । अमनुदात्त उदात्तात्परत्वा-

त्स्वरितः । उदात्तस्वरितपरत्वाभावात्प्रथमः स्वर एकश्रुतः । उदात्त-  
परत्वाद् द्वितीयः स्वरोऽनुदात्ततरः । तेन संहितायां—

‘ त्वं सोम विपश्चितम्० ’ इति ।

तना—‘ अतिपृथ्वियजिननिधनितपिभ्यो. नित् ’ ( उ. २. २८२ ) इत्यौणादिकेन तन्धातो-  
रुसि, उसो नित्वान्निदन्तत्वेन तनुशब्द आद्युदात्तः । उप्रत्ययान्तः  
ऊप्रत्ययान्तश्च तनुतनूशब्दौ तु प्रत्ययस्वरेणान्तोदात्तौ । तौ तु नेह  
गृह्येते, अत्रादेरुदात्तत्वस्य दर्शनात् । ततश्च टावादौ ‘ सुपां  
सुलुग् ’ ( पा. ७. १. ३९ ) इत्यादिना टावादेः स्थाने डाऽऽदेशे  
टिसंज्ञकस्योसो लोपे ‘ तना ’ इत्याद्युदात्तं पदं सिध्यति । तन्वा =  
शरीरेणेत्यादिरर्थो भवति । तनोतेः किवादौ तु ‘ अनुनासिकस्य  
किञ्जलोः क्तिनि ’ ( पा. ६. ४. १९ ), ‘ अनुदात्तोपदेशवनति-  
तनोत्यादीनाम्० ’ ( पा. ६. ४. ३७ ) इत्यादेः सूत्रकलापस्य  
प्रवृत्त्या टापि ‘ तना ’ इति रूपं न सिद्ध्येत् । तनुःशब्दाद्वावादौ  
डाऽऽदेशे टिलोपे तु प्रसिद्धं शरीराद्यर्थं विहाय तस्य अप्र-  
सिद्धवस्त्राद्यर्थकरणे मानं मृग्यम् । उदात्तात्परोऽनुदात्तो डा  
स्वरितः । आद्युदात्ते तना-पदे च परे सति विपश्चितमित्यस्याम्  
अनुदात्ततरः । तेन संहितायां—‘ त्वं सोम विपश्चितं तना० ’ इति ।

पुनानः—चित्स्वरेणान्तोदात्तं शानजन्तं प्रातिपदिकम् । तत्र प्रथमोऽनुदात्त एकश्रुतो  
द्वितीयश्च सन्नतरः । संहितायां—‘ त्वं सोम विपश्चितं तना  
पुनानः० ’ इति ।

आयुषु—‘ इण्धातोश्छन्दसीण ’ ( उ. १. २. ) इत्यनेनोणे, णित्वाद्दृष्ट्वायादेशे च निष्पन्न  
आयुशब्दः प्रत्ययस्वरेणान्तोदात्तः । ततः परस्य सुपोऽप्यनुदात्तत्वा-  
त्पदस्याद्योऽनुदात्ततरोऽन्त्यस्तृतीयश्च स्वरितः । संहितायामपि  
तथैव । तेन—

‘ त्वं सोम विपश्चितं तना पुनान आयुषु । ’ इति ।

अव्यः—<sup>१</sup>‘सर्वधातुम्य इन्’ ( उ. ४. ५६७ ) इत्यौणादिकेनावधातोरिति निदन्तत्वेनाद्युदात्तम्  
‘अवि’ इति प्रातिपदिकं सूर्याद्यनेकार्थवाचि । ततो जासि, डसौ,  
डसि च ‘जसादिषुच्छन्दसि वावचनम्०’ इत्यनेन ( पा. ७. ३.  
९७ सूत्रस्थेन ) वार्तिकेन गुणाद्यभावे यणि ‘अव्यः’ इत्याद्युदात्तं  
पदम् । इहत्यो यण् नोदात्तस्थानिकः । प्रत्ययस्यानुदात्तत्वेनो-  
दात्तात्परत्वाच्च स्वरितत्वम् । उदात्तादौ पदे परे सति तु तस्यानु-  
दात्ततरत्वमेव ।

वारम्—<sup>१</sup>केचिद् वरणभरणाद्यर्थकाद् वृणोतेवृणातेर्वा अकर्तरि कारके वाच्ये सति घञि, वृद्धौ,  
जिदन्तत्वेनाद्युदात्तं वारशब्दं व्युत्पादयन्ति । ‘कर्षात्त्वतो घञोऽन्त  
उदात्तः’ ( पा. ६. १. १९९ ) इत्यस्य चात्र च्छान्दसमिप्रवृत्ति-  
मिच्छन्ति । अपरे तन्न सहन्ते । अपं बाधित्वा घञः प्रवृत्तिः,  
घञन्तस्य चाकारवतोऽन्तोदात्तत्वप्रतिषेध इति गौरवद्वयापात् ।  
ततश्च तन्मते ‘ऋद्वोरप्’ ( पा. ३. ३. ५७ ), ‘ग्रहवृद्वनिश्चिगमश्च’  
( पा. ३. ३. ५८ ) इत्येताभ्यां घञ्बाधकाभ्यां सर्वदाऽत्र अवेव  
प्रवर्तिष्यते । तेनावन्तो वरशब्द एव साधुर्न घञन्तो वारशब्दः ।  
तन्मते आवरणाद्यर्थकाद्वारयनेर्णिजन्ताद् ‘एरज्’ ( पा. ३. ३. ५६ )  
इत्यनेनाचि, णिलोपे, वारशब्दोऽन्तोदात्तः सिध्यति । तस्माच्च  
क्षणादिवाचकाद्वारशब्दाद् वाराणां समूह इत्यर्थे ‘अनुदात्तादेरज्’  
( पा. ४. २. ४४ ) इति समूहार्थकोऽभि, जिदन्तत्वेनाद्युदात्तो  
वारशब्दः क्षणसमूहरूपदिवसावसरादिवाचको भवति । ततोऽमि,  
पूर्वरूपमप्यनुदात्तमेव । ( उदात्ते व्युपसर्गे परे सति तु संहितायां  
तदनुदात्तरं भवति । )

त्रि—निपातत्वादुपसर्गत्वाच्च विस्तृदात्त एव । तेन संहितायाम्—

‘त्वं सोम त्रिपश्चित्तं

तना पुनान आयुषु ।

अव्यो वारं त्रि०’ इति ।

धा॒वा॒सि —सरतेर्धा॒वतेर्वा लटि सि॒पिशि॒पि, प्रत्यययोरनुदात्तत्वादाबु॒दात्तं क्रि॒याप॒दम् । अति॒  
हन्तात्परं च सर्वं निह॒न्यते । उ॒दात्तात् वेः पर॒श्चादि॒रस्य स्वरि॒तः ।  
इ॒तरा॒वेक॒श्रुतौ । तेन संहितायाम्—

‘ त्वं सोम वि॒पश्चि॒तं

तना पु॒नान आ॒युषु

अव्यो वा॒रं वि॒धा॒वसि ’ ॥ इति ॥

( अर्थविचारः )

श्रीमत्सायणमते— “ हे सोम त्वं, आयुषु = मनुष्येषु मध्ये, विपश्चितं = स्तोतारम्, रक्षसि-  
इत्यधाहार्यम् । अथवा—विपश्चिता = अध्वर्युणा, तना = वस्त्रेण,  
पुनानः = पूयमानः सन्, अथवा—विपश्चितम् = इन्द्रं प्रीणयितुं,  
तना, पुनानस्त्वं, अव्यः = अवेः, वारम् = वालम्, विधानसि = विविधं  
गच्छसि । ” इति ।

आलोचनम्—

अर्थकरणवेलायां पक्षत्रय स्थापनेन कतमोऽर्थो ब्राह्म इति व्यामोहे  
नैकमपि गृह्णीयाज्जिज्ञासुः । ‘ रक्षसि ’, ‘ प्रीणयितुम् ’, इति पदद्वया-  
ध्याहारे गौरवमापनति । रलयोरभेदपक्षाङ्गीकारेणैव वारशब्दस्य वाल-  
रूपार्थकत्वं प्राप्नोति । सोमस्यावेर्वालेषु गमनं चेत्यर्थलाघवमित्या-  
दीनां दोषाणां विनिवृत्तये मतान्तरेणाप्यर्थो ज्ञेयः । स चेत्थम्—‘ हे  
सोम, आयुषु = मानवेषु गतिमस्तु ( मध्ये ), विपश्चितं = बुद्धिमन्तं,  
तना = तन्वा = स्वशरीरेण रसमयेन, पुनानः = पवित्रीकुर्वन्, त्वम्,  
अव्यः = शैलात्, वारं = वारिप्रवाह ( इव ), विधावसि = विशेषण  
तन्वां प्रसरसि ’ ॥

केचिदत्राविशब्दं सूर्यवाचकमपि गृह्णन्ति । ‘ अव्यः शैल-  
मेषार्काः ’ ( अमर. ३. २०७ ) इत्यमरवचनात् । वारशब्दं च  
क्षणसमूहरूपदिवसत्राचिनम् । व्युपसर्गं चान्वर्थकं मन्यन्ते । ततश्च  
‘ मनुष्येषु विपश्चितं स्वतन्वा पुनानस्त्वं, हे सोम, अव्यो नाम  
रवेर्वारं = वासरम्, विधावसि = अनुगच्छसि ’ इत्यर्थमुक्त्वा रवि-  
सोमवारादीनां प्रवृत्ताविमामृचं मूलभूतां मन्यन्ते ।

पदपाठपारतन्त्र्यमसहमाना इतरे तु 'हे सोम, तन्वा आयुषु विपश्चितं पुनानस्ववं, अव्यो वा = मेषा इव, अरं = द्रुतं, विधावसि = प्रसरसी' व्यादिकमर्थं कल्पयन्ति । चादित्वाद् 'वा' पदमनुदात्तम् ( फि. ४. ८४, पा. १. ४. ५७ द्र० ), 'अस्' पदं च निपातत्वादाद्युदात्तम् । उभयौर्दीर्घादेः शोऽप्युदात्तः । तेन 'वा + अस्' इति पदच्छेदेऽपि न ते दोषं पश्यन्ति । 'सत्यार्थप्रतिपत्तये एतच्च सर्वं पुनर्विचारमपेक्षते'—इति द्योतनार्थमेवायं यत्नः । न पुनः 'मया लिखितमेव सत्यम्'—इति गर्वस्य वैदुष्यविशेषस्य वा स्थापनार्थः ॥

अत्र सूक्ते 'तकित', 'सश्चिम', 'सृज', 'अर्पति', 'असदत्', 'असृक्षत', 'तिष्ठति', 'अर्पति', 'धावसि', एनाति तिङन्तानि पदानि, अतिङन्तेभ्यः पदेभ्यः पराणि संहितायां स्पष्टं सर्वानुदात्तानि श्रूयन्ते । तत्रायं प्रश्नः—संहिताया अचिकीर्षायामविवक्षायां वा केवलपदगतस्वरसंचारबोधनार्थमेव पदपाठस्य प्रवृत्तिः । पदपाठेऽपि पदान्तरसंहितामूलकस्वरसंचारदर्शनेन तु नहि स्वतन्त्रस्यासंहतस्य पदस्य शुद्धः स्वरो ज्ञातुमीशये । तस्मात्पदपाठे पदान्तरसंहितामनाश्रित्यैव केवलपदस्वरो बोधनीयः । स च क्रमः पदपाठिभिर्निरुक्तेषु तिङन्तेषु पदेषु कस्मान्नास्ति सुरक्षितः ? निरुक्तानां तिङन्तानां पदानाम्, अतिङन्तेभ्यः पदान्तेभ्यः परत्वं एव निधातः सिध्येत् । अतिङन्तपदान्तरपरत्वाविवक्षायां तु पदपाठे तिङन्पदस्वरो बोधनीय एव । स च क्रमः कस्मादुपेक्षितः पदपाठिभिरिति शम् ॥

#### List of Sanskrit Abbreviations.

'ऋक्पदालोचन' (Appendix I)—स्थितानाम्  
सङ्केतितवर्णादीनां विवरणम् ।

अमर० = अमरकोशः; उ० = उणादिसूत्राणि; ऋ० = ऋग्वेदः;  
द्र० = द्रष्टव्यम्; पा० = पाणिनिः; फि० = फिद्सूत्राणि;  
सा० = सायणाचार्यकृतम् ऋग्भाष्यम्; य० = वाजसनेयि संहिता;  
वा० = वार्त्तिकम्.

## A LIST OF ABBREVIATIONS

The most common and easily decipherable abbreviations, such as Sây. = Sāyaṇācārya, Gld. = Geldner, RV = Ṛgveda, and the grammatical ones such as Ātm. = Ātmanepada, pl. = plural, sing. = singular, aor. = aorist. etc. require no explanation; hence, such ones are not listed below. The following ones, however, are noted for the sake of clarity :—

ABORI	= Annals of the Bhandarkar Oriental Research Institute, Poona.
ABr.	= Aitareya Brāhmaṇa.
AV.	= Atharvaveda.
Av.	= Avesta.
Berg.	= Bergaigne : La Religion Védique, Vols. I-III, Paris, 1878-1883.
Bloom. ( Rep. )	= Maurice Bloomfield : Rig-Veda Repetitions, HOS. 20.
È. Boisacq.	= Émile Boisacq. Dictionnaire Étymologique de la Langue Grecque, Paris, 1916.
Delb. Alt. Syn.	= B. Delbrück : Altindische Syntax ( Syntaktische Forschungen V pp. I-XX + 634, Halle 1888 ).
ERE.	= Encyclopædia of Religion and Ethics.
Gld.	= K. Geldner : Der Ṛgveda, Harvard Oriental Series, Vols. 33-35.
Grass. ( Trans. II )	= H. Grassmann : ' <i>Rigveda Übersetzt...</i> ' etc., Part II, Leipzig, 1877.
Grass. ( WR. )	= H. Grassmann : Wörterbuch Zum Rigveda, 3rd unchanged photo-type edition, Wiesbaden, 1955.
Hille. *( VM <sup>1</sup> )	= A. Hillebrandt : Vedische Mythologie Vols. I-III ( 1st edition ).
Hille. *( VM <sup>2</sup> )	= A. Hillebrandt : Vedische Mythologie, 2te veränderte Auflage, ( 2nd edition ) Breslau 1927-29.
HOS.	<sup>1</sup> = Harvard Oriental Series.
Lüders.	= H. Lüders : VARUṆA, I. Varuṇa und die Wasser, edited by L. Alsdorf, Göttingen, 1951.
Ludwig, ( Rg. )	= A. Ludwig : Der Ṛgveda, Vols. I-VI Prag. 1876-1883.
Mayrhofer	= M. Mayrhofer : Kurzgefasstes etymologisches Wörterbuch des Altindischen ( A Concise Etymological

- Sanskrit Dictionary), Vols. I-II (1933-58), Heidelberg.
- Mcd. = Macdonell; for VG, see below.
- Neisser z. WR. I. = Walter Neisser; Zum Wörterbuch des R̥gveda, Erstes Heft, (a—auśana), Leipzig, 1924.
- Old. = Oldenberg: Textkritische and Exegetische Noten, Vols. I & II, Berlin, 1909 and 1912.
- Part. = Participle.
- Pp. = Padapāṭha.
- Rep. = R̥g-Veda Repetitions, HOS. 20.
- SV. = Sāma Veda.
- Ved. Stud. = Vedische Studien, Vols. I-III by Pischel and Geldner.
- VG. = Vedic Grammar by A. A. Macdonell. (Grundriss I. 4, strassburg, 1910).
- \*VM = R̥gartha-dīpikā by Venkaṭa Mādhava, Vols. I-III edited by Dr. Laxman Sarup, Lahore, 1939, 1940-1943.
- \*VM (MS.) = The manuscript of Venkaṭa Mādhava's R̥gartha-dīpikā on RV. IX (Ms. No. 3703, Government Oriental Library, Madras). The reference to pages given by us is based on the original numbering of pages available in the transcript supplied by the Curator, GOL Madras.
- VS. = Vājasaneyi Samhitā.
- Wack-Debr. AG. II. 2. = J. Wackernagel and A. Debrunner: Altindische Grammatik Band II, 2. Die Nominal Suffixe, Göttingen, 1954.
- N. B.*:—( i ) Unspecified three-figure references are to the R̥gveda. Thus, 1.117.21 = RV. 1.117.21 and so on.
- ( ii ) 'Grass', without specification, stands for Grassmann's 'Wörterbuch zum R̥gveda' (= WR); often, however, reference to the columns of the dictionary is given; thus, Grass. 172 = WR. Column 172 and so on.
- ( iii ) Where a reference is not likely to be repeated, all the details are given at the place of its occurrence.
- \*(iv) The abbreviation VM used in various contexts is not likely to confuse, because another accompanying abbreviation 'such as Hille. or MS. would clearly indicate what work is meant.

## Subject-Index

- N. B.:—i. Only important points touched upon or discussed in the notes are included herein.
- ii. The figures *within* the brackets refer to the *sūktas* and *rcs* of Maṇḍala IX, those *outside* to the pages of this volume.
- iii. The order followed is that of the English alphabet ( both for the headings as well as entries ).

### Grammar ( see also Syntax )

- avāvaśanta*, red. aor. of  $\sqrt{vāś}$ , ' to bellow ' ( 19.4a ) 12 f.
- avivaśan*, red. aor. caus. of  $\sqrt{vaś}$ , ' to long for ' ( and not of  $\sqrt{vāś}$ , ) ( 21.7a ) 24.
- denom. signifying another's will ( *avasyivaḥ*, 43.2 ) 85.
- denom. in a passive sense ( *puruspr'ham*, cf. trans. 30.3 ) 55.
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